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# PLAYS AND GAMES



McLOUGHLIN BROS.  
NEW YORK

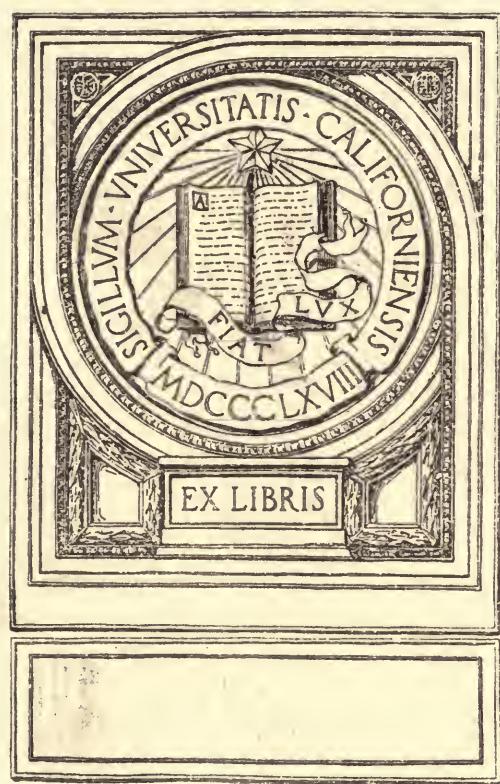


# LITTLE FOLKS

McLOUGHLIN BROS., NEW YORK.



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# PLAYS AND GAMES for LITTLE FOLKS

Sports  
of all  
Sorts,  
Fireside  
Fun  
and  
Singing  
Games.

COLLECTED & ARRANGED BY  
JOSEPHINE POLLARD



• • MC LOUGHLIN BROS • •

NEW YORK

CALIFORNIA

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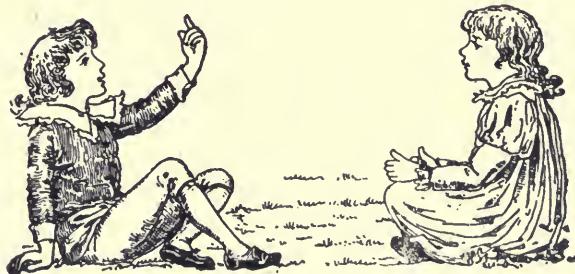




## PREFACE

IN the Plays and Games for Little Folks, Sports of all Sorts, Fireside Fun, and Singing Games, the desire has been to make a collection of Games easy to understand, and adapted to children of all ages. Here will be found many ancient games which were the delight of young folks in the last century, and with which they made merry both indoors and out. Newer and more familiar ones are also introduced, and Singing Games are made a special feature. Those young folks must be, indeed, hard to please who cannot find within these pages something to suit their fancy, and to make their play-time pass most pleasantly.

J. P.







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# PLAYS AND GAMES FOR LITTLE FOLKS.

## YANKEE DOODLE.

Two of the players stand holding up their hands so as to form a bridge for the rest to pass under, one by one. All sing :

“ Yankee Doodle came to town  
Riding on a pony,  
Stuck a feather in his cap  
And called him macaroni !  
Yankee Doodle, ha ! ha ! ha !  
Yankee Doodle Dandy !  
Yankee Doodle, doodle do !  
Now we have you handy !”

At the last word the bridge holders bring their arms down on the shoulders of the one who happens to be passing at that time, and keep him a prisoner. The captive is then asked whether he will be English or American, and according to his decision he is placed behind the Englishman or American. Thus the game proceeds until all have, one by one, been caught, and have chosen the country they will fight for. Then comes the tug of war, and that side wins which succeeds in pulling the other out of its position.

## HISS AND CLAP.

In this game the boys are all requested to leave the room, when the girls take their seats, leaving a vacant place on the right side of every one for the partner of their choice. Each boy, in turn, is then called in and asked to guess which girl has chosen him to sit beside

her. Should he guess rightly he is allowed to keep his seat by the one who has chosen him, while the company loudly clap hands ; but should he guess wrongly he will be only too glad to leave the scene, so loud will be the hisses of his friends.

## MUSICAL CHAIR.

It is no use attempting to play this game in anything but a good-sized room ; and, if possible, chairs that may be easily moved and not soon broken should be chosen. Supposing there are fifteen players, fourteen chairs must be placed in the middle of the room, every alternate one having the seat the same way, and upon these the players must seat themselves. One person, therefore, is left standing. The music then begins, when the owners of the seats all march round until the music stops, which it is generally made to do unexpectedly ; at this instant each person tries to secure a chair. Necessarily one player is left without a seat ; he is considered *out*, and, in addition, he must pay a forfeit. One of the chairs is then taken away, and the game proceeds, a chair being removed every time the music stops. One unfortunate person is always left out in the cold, until at last one chair is struggled for by the two remaining players, and the successful one of these is considered to have earned the right to pronounce judgment on such as have had to pay forfeits.



## PLAYS AND GAMES FOR LITTLE FOLKS

### QUEEN ANNE.

A ball is hidden with one of the children, who says to one in the centre :

“ Queen Anne, Queen Anne, you sit in the sun,  
As fair as a lily, as brown as a bun,  
I send you three letters and pray you read  
one.”

To which she answers :

“ I cannot read one, unless I read all,  
So pray Miss —— deliver the ball.”

This is repeated until she guesses right.

---

### TAKE CARE.

A flower-pot is filled with sand or earth; a little stick with a flag is placed in it. Every child playing has to remove a little sand from the pot with a stick, without upsetting the flag, crying at the same time. “Take care!” The one who upsets the flag pays a forfeit.

It becomes an anxious matter when the sand has been removed several times.

---

### CLUB FIST.

A child lays his hand closed on the table, with thumb up. Another grasps the thumb, and so on until all the players are in the game. The following dialogue takes place :

“ What’s that? ”

“ An apple? ”

“ Take it off or I’ll knock it off; ”

And so on until there is only one left.

Then :

“ What have you there? ”

“ Bread and cheese.”

“ Where’s my share? ”

“ The cat’s got it.”

“ Where’s the cat? ”

“ In the woods.”

“ Where’s the woods? ”

“ Fire burned it.”

“ Where’s the fire? ”

“ Water quenched it.”

“ Where’s the water? ”

“ Ox drank it.”

“ Where’s the ox? ”

“ Butcher killed it.”

“ Where’s the butcher? ”

“ Rope hung him.”

“ Where’s the rope? ”

“ Rat gnawed it.”

“ Where’s the rat? ” “ Cat caught it.”

“ Where’s the cat? ” “ Behind the door cracking nuts, and the first one that speaks will have a rousing box on the ear.”

---

### PUSS IN THE CORNER.

A little girl is placed at each corner of the lawn, or in the four corners of the room, if the game is played in the house. One player stands in the middle. She beckons to each kitten in the corner in turn, and says, “ Puss, puss, puss,” and tries to coax one of them out. In the meantime, while they are talking, the other kittens are beckoning to each other to change places, and, suddenly, run rapidly across to each other’s corner. The cat in the middle must be on the watch to get into one of these places herself. If she can gain it before the kitten who is exchanging corners, she remains in it, and the disappointed player has to be “ cat ” instead.



## PLAYS AND GAMES FOR LITTLE FOLKS



### I SPY!

This game is usually played out of doors, because more convenient hiding-places are to be found there. All the company hide except one, who closes his eyes until he hears them call "Whoop!" He then opens his eyes and begins to search for his playmates. If he catches a glimpse of any one, and knows who it is, he calls them by name. "I spy Harry!" or "I spy Jack!" The one who is thus discovered must start and run for the place where the other hid his eyes. If he does not reach the spot without being touched by his pursuer, he must take his place.

---

### HIDE AND GO SEEK.

One goes out of the room, while the others hide a thimble, handkerchief, or something of that sort. When they are ready they call "whoop!" and she enters. If she moves toward the place they cry "you burn!" "Now you burn more!" If she goes very near they say, "O you are almost blazing!" If she moves from the object, they say, "How cold she grows!" If the article is found the one who hid it must take the next turn to seek it.

---

### HOT BUTTERED BLUE BEANS.

Sometimes the game of hide and seek is given this name, and the one outside is called in thus :

"Hot buttered blue beans,  
Please to come to supper!"

and are "hot" or "cold" according as they go near or move off from the object that is hidden.

### FLY AWAY JACK.

A morsel of wet paper is put upon the nails of your two middle fingers. You rest these two fingers only, side by side, on the edge of a table, naming one Jack and the other Jill. You raise one suddenly, exclaiming, "Fly away, Jack!" When you bring the hand down again hide your middle finger and place your fore-finger on the table. Then raise the other, saying, "Fly away, Jill!" and bring down your fore-finger instead of your middle one. Then the papers have disappeared, and if you do it quickly your companions will think the birds have flown. Then raise your hand and cry, "Come again, Jack!" and bring the middle finger down, and the paper is again seen. Then bid Jill come again in the same manner.

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### BLOWING THE FEATHER.

A round of merry little ones take a feather and toss it into the air, keeping it up by their breath. Each child hastens to blow it to her neighbor, lest it should fall on her dress or on the ground at her side, when she would be obliged to pay a forfeit.

They must not blow it too violently, or it will fly so high that it will be difficult to reach; neither must they send it outside the circle, or it will be almost impossible to get it back again. It is great fun for children to keep their light downy playfellow afloat. They dance round, of course, very frequently in pursuit of it, but they must not let go each other's hands or break the circle to catch it in its descent.

# PLAYS AND GAMES FOR LITTLE FOLKS

## RING A RING A ROSIE.

CHILDREN go round, singing,

Ring a ring a rosie,  
Pocket full of posie,  
All the girls in our town,  
Cry for little Josie.

At the last word all squat down. The one who is down the last is out of the game.

## HOLD FAST! AND LET GO!

Four little girls, each hold the corner of a handkerchief. One standing by says, "Hold fast!" and then they must all drop the corners they are holding. When he says, "Let go!" they must be sure and keep hold. Those who fail to do this must pay a forfeit.



## CHARLIE OVER THE WATER.

Children clasp hands and dance about one who stands in the centre of the ring,

Charlie over the water,  
Charlie over the sea,  
Charlie caught a black fish,  
But can't catch me.

At the last word all squat, and if the child in the centre can catch one of the others before going down, that one takes his place.

## FROG IN THE SEA.

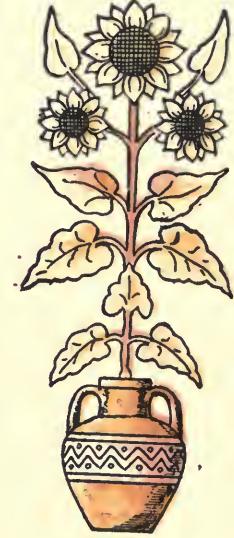
Frog in the sea  
Can't catch me!

Played the same as Charlie over the water.

## SAIL THE SHIP.

Two little girls clinch fingers, brace their feet tightly against each other, and whirl rapidly around. A tight grip is all that saves the ship. Don't let go too suddenly.

# PLAYS AND GAMES FOR LITTLE FOLKS



## TAG.

All those who intend playing the game stand in a row, while one of their number counts them out to find who is to be "it." A good counting out rhyme is—

Intery, mintery, cutery, corn,  
Apple seed and apple thorn,  
Wire, brier, limber lock,  
Twelve geese in a flock,  
Sit and sing by the spring,  
O-u-t and in again.

Another one is—

Ana, mana, mona, Mike,  
Barcelona, bona, strike,  
Hare, ware, frown, wack,  
Halico, balico, wee, wo, whack !

And still another, and the one most commonly used—

Apples and oranges two for a penny,  
It takes a good scholar to count so many,  
O-u-t—out goes she !

The one on whom the last word falls is "it," and at once gives chase to the others. The one tagged, or touched, before the goal is reached takes his place, and the game is generally kept up until all have been "it."

## CLAP ! CLAP !

There are two ways of playing this game. In one the child hides his head in another's lap, who says :

" Mingledy, mingledy, clap ! clap !  
How many fingers do I hold up ?"

The child possibly answers "Two." Then the other says :

" Two you said and three it was,  
Mingledy, mingledy, clap ! clap !  
How many fingers do I hold up ?"

When more than two are playing, the leader hides his hand out of sight.

The others guess one, two, three, or five,



## PLAYS AND GAMES FOR LITTLE FOLKS

as they think most likely to be right; but it is very rarely that the guess proves correct. If not, the guesser pays a forfeit, and the player (changing the number of her fingers) begins again. When a little girl guesses rightly, it becomes *her* turn to play, and the former player pays a forfeit.

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### MY LADY'S TOILET.

The players are all seated, except one, for whom *no chair* must be provided.

Each player takes the name of some article of a lady's toilet—her necklace, her chain, her gloves, her bracelets, her rings, her comb, &c.

The one standing acts as Lady's-maid, and says, "My lady is going out, and wants her chain."

The Chain must instantly jump up and spin round; if she forgets to do so, she pays a forfeit.

Each article must spin round when wanted. Occasionally the player in the center says, "My lady wants her toilet changed," when all the jewels, &c., must rise and change seats; in the scuffle for them, the center player tries to get a seat. The one who is left chairless when the others are all seated, pays a forfeit, and becomes lady's-maid in her turn.

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### THE OLD GAME OF HONEY-POTS.

One of the players must be selected to act the part of a Honey Merchant, another to come as a Purchaser to the honey stores. These two should be the tallest and strongest of the party. Indeed, the game can only

be well played when two elder brothers, or an elder brother and sister, or papa and mamma take part. The little folks squat down with their hands clasped under them. The Merchant praises his honey, and he and the Purchaser take up each honey-pot by the arms and swing it back and forth, saying "Who wants to buy a honey-pot?" If the honey-pot lets go it is pronounced poor honey, and the Purchaser does not buy it. Those that hold fast are carried off and set down at a distance from the rest, and the game is kept up until the little ones grow tired.

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### THE CAT AND THE MOUSE.

All the children join hands, except the one inside the ring, who is called the mouse, and the one outside, who is called the cat. They begin the game by going around rapidly, and raising their arms; the Cat springs in at one side, and the mouse jumps out at the other; they then suddenly lower their arms so that the Cat cannot escape. The Cat goes around, crying, "Mew! mew!" and as the circle are obliged to keep dancing round all the time, she is pretty sure to find a weak place to break through. As soon as she gets out she chases the Mouse, who tries to save herself by getting into the ring again. If she gets in without being followed by the Cat, the Cat must pay a forfeit; but if the Mouse is caught she must pay a forfeit. Then they name those who are to take their places, and they fall into the circle, and the game goes on.

# PLAYS AND GAMES FOR LITTLE FOLKS

## HUMPTY DUMPTY;

OR, HUCKLE-GEE BREAD.

This is a game for little girls only. The players sit in a circle, or a line if they choose, and each girl gathers her skirts around so as to cover her feet which must be crossed. Grasping her foot and part of her dress firmly in each hand, the leader begins the rhyme, which all repeat with her :

“ My mother is sick, and almost dead,  
She sent me to make her some Huckle-  
gee Bread ;  
So I up with my heels as high as my  
head,  
And that is the way to make Huckle-  
gee Bread.”

At the third line all the players go over backward, and the impetus thus given sends them forward again, like a Humpty Dumpty. They can rock back and forth four times while repeating the last two lines of the rhyme, and this must be done without letting go of the skirt, or making any use of the feet.

## TWINE THE GARLAND, GIRLS !

This is a simple kind of a dance. A line of girls take hold of each other's hands. One stands perfectly still while the others dance round her, winding and stopping—winding and stopping—until they are all formed in a knot. Then they gradually untwist in the same manner. As they form the knot they sing,

“ Twine the garland, girls !

Twine the garland, girls !  
and when they unwind, they sing,

“ Untwine the garland, girls !”

## TWELVE O'CLOCK AT NIGHT.

One of the playfellows is chosen to be the Fox. She hides in the most shady corner she can find. Another is selected to be Hen. The rest of the children are her chickens. They form a string behind her, holding each other by the waist. The hen walks thus with them up to the fox's den, and says :

“ If you please, Mr. Fox, could you tell me what o'clock it is?”

If he says *one*, or *two*, or *three*, &c., she may go away in safety, and return again with the same question ; but the moment he says “ Twelve o'clock *at night*,” she and her chicks must take flight, for he intends to seize one of them. A good deal of merry running then begins ; the chicken caught is obliged to take the place of fox, and pay a forfeit.

But I must not forget to state that a spot is fixed on, to be called the farm-yard, on reaching which the chickens are safe, and the fox has to return alone to his den, where he must remain till he gets another opportunity of catching a chicken.

The fun of the game is the uncertainty of *when* the fox will dart out. A good fox delays doing so till the fear of his pursuit begins to grow less, and then, the moment he says “ Twelve o'clock *at night*,” he rushes out.

As he says “ twelve o'clock ” (*noon*) without intending to seize a chicken, the hen is always in dreadful doubt of *which twelve* is coming. The chicks must keep close to the old hen.

# PLAYS AND GAMES FOR LITTLE FOLKS

## MOTHER, MAY I GO PICK A ROSE?

Mother and children :—

“ Mother, may I go pick a rose ? ”  
 “ Yes, my dear, if you don’t tear your  
 clothes ;  
 But remember to-morrow is your  
 sister’s wedding day,  
 So make a fine curtsey, and walk  
 away.”

The same answer is given to all the threats made by the mother, who finally chases her naughty children. The one caught takes the mother’s place.

## INTERY MINTERY.

The players all place the fore-fingers of their right hands, side by side, on the knee of the one who is to begin the game. This

## MOTHER, MAY I GO PICK A ROSE?



Children curtsey and run off. When at a safe distance they sing :

“ I picked a rose,  
 And tore my clothes !  
 I picked a rose,  
 And tore my clothes ! ”  
 “ Children, come home.”  
 “ Mother, I don’t hear you.”  
 “ I’ll send your father after you.”  
 “ I don’t hear you.”  
 “ I’ll give you a good beating.”  
 “ I don’t hear you.”

one touches each finger by turns, saying :

“ Intery, mintery, cutery-corn,  
 Apple-seed, and apple-thorn ;  
 Wire, brier, limber, lock,  
 Five geese in a flock,  
 Sit and sing by the spring,  
 O-u-t and in again.”

The finger on which the last syllable falls must be quickly withdrawn, or it will be sharply rapped by the hand of the leader. If struck, the owner must pay a forfeit.

# PLAYS AND GAMES FOR LITTLE FOLKS

## THREADING MY GRANDMOTHER'S NEEDLE.

A VERY OLD GAME.

The players take hands in a long line. The children on the right hand sing or chant :

“ Grandmother's eyes are grown so dim,  
Her needle she can't fill.”

The two at the extreme end of the line chant in reply :

“ Our eyes are very bright and good ;  
Thread it for her we will.”

Then the first singers raise their arms very high, and the last singers dart under them, the whole line twisting through till the first players are at the bottom of the line. Those who were originally at the end of it then raise their arms, and recommence the rhyme, and the players who began the song thread the needle in their turn.

This is the same as “ Threading the tailor's needle.”

## HERE I BAKE, HERE I BREW.

The players form a circle by joining hands, and shut one of their number into the middle of it. The captive touches one pair of joined hands, and says, “ Here I bake ;” then passing on to two others (generally on the opposite side of the circle) she says, “ Here I brew.” when she touches two others, saying, “ Here I make my wedding cake.” Then suddenly she springs on two of the clasped hands which appear least to expect her, and saying, “ Here I mean to break through !” breaks through the circle, if she can. But her effort is strongly resisted by the players, who keep her prisoner as long as they possibly can. This game is usually played without forfeits.





## PLAYS AND GAMES FOR LITTLE FOLKS

### MY FARM-YARD.

Names of animals are given to the children. One in the center of the ring sings the words, and at the proper time imitates the cry of the animal she represents.

“ I had a little rooster, and my rooster pleased me,  
I fed my rooster beneath that tree ;  
My rooster went [here the rooster crows],  
Other folks feed their rooster, I feed my rooster too.

“ I had a little lamb, and my lamb pleased me,  
I fed my lamb beneath that tree ;  
My lamb went [here the lamb cries out],  
Other folks feed their lamb, I feed my lamb too.

And so on with the names of the other beasts. At each verse the animal who has previously figured joins in, and the game becomes quite noisy.

### FIVE GEESE IN A FLOCK.

The children sit on the grass, or on a bank or bench, side by side. One stands as Market Woman opposite the row of players.

She walks along the row and touches each child, beginning wherever she pleases, and saying one word of the following rhyme to each, as she touches her—

“ Please—good—farmer—cut—the—corn,  
Keep—the—wheat—and—burn—the—thorn.  
Shut—your—gate—and—turn—the—lock,  
Keep—the—five—geese—in—a—flock.”

As soon as she says the word “flock,” the one *first* touched jumps up and runs

away. The market woman pursues her. But while she is catching her, the other geese have fled, and she has to catch each player and re-seat her in her place, before the game can begin again. The one first caught becomes in her turn market woman.

### DEN.

This is an out-of-doors game. Each boy takes the name of a wild beast and has a tree to himself, which represents his den. Any player who leaves his den is liable to be tagged by the next one out. The best runner generally starts out first, a second one pursues him, and so on until all may be out at once. If a player can tag any one he has a right to capture, he takes him home to his own den, and the latter must help him to take the rest. The pursuer cannot be tagged while bringing home a prisoner.

### BUTTON, BUTTON, WHO'S GOT THE BUTTON.

The children sit in a row with hands folded. One takes a button, and holding it between both hands pretends to give it to each one of the players who open their hands as if to receive it.

As she does this, the leader says to each one, “Keep all I give you.” When she has finished she puts the question to each in turn, “Button, button, who's got the button?” The answer is, “Next door neighbor.” When she returns to the head of the line and asks “Who's got the button?” the player mentions the name of the one she thinks has it. The successful guesser takes the leader's place.

# PLAYS AND GAMES FOR LITTLE FOLKS

## THE RAILROAD GAME.

The players take the following names, and whenever in the course of the story (which is read or invented at the moment) their several names are uttered, they must do whatever they have been told to do, or otherwise pay a forfeit.

**RAILROAD.**—Must rise and turn round once.

**RAILS.**—When named must rise and extend two arms straight before him.

**PARLOR CAR.**—Must rise and make a graceful bow.

**DRAWING-ROOM COACH.**—Must rise and turn round.

**1ST PASSENGER CAR.**—Must sit down on the carpet, and rise without touching anything.

**NEWSBOY.**—Must call out “Here’s the *Times*, *Herald*, *World*, and *Tribune*.”

**THE ENGINE.**—Must rise, and, if a boy, whistle; if a girl, run round the circle without touching any one.

**THE CONDUCTOR.**—Must rise and call out the name of a real station.

**THE STATION.**—Must sit still and do nothing.

**TRAIN.**—Must get up and turn round three times.

**BUFFERS AND SLEEPERS.**—Must shut their eyes.

**STATION MASTERS AND PORTERS.**—Rise and make bows.

**PASSENGERS.**—Must rise and turn round three times.

**TELEGRAPH WIRE, TUNNEL, &c.**—The same.

**WHEELS**—Rise and turn round.

As the story usually ends with a collision, when everything is pretty well mixed up, the players have a lively time performing their several duties.

## CHARACTER.

One goes out and some person of history or fiction is chosen. On his return he is addressed as if he were the supposed character. A century is sometimes assigned.

## THE QUEEN AND HER ATTENDANTS.

The players are numbered and seated in two rows facing each other. The Queen at the head calls any number. “It is time for— to start.” At which that person starts. “Bring him to me.” The second one then starts and tries to catch the first. They must run down between the two rows, then around the whole, and back up the center to the Queen. If caught, he must stand behind the Queen’s chair. If not, number two must take the place. When all are caught, they follow the Queen around the chairs (the Queen’s not being used), and when she claps her hands all rush for a seat.

## BAGS.

Bags is a capital game for cold weather. The game is played with four cotton bags half filled with white beans, the bags being tied at the mouth. These bags are taken up by two players, two bags each, one in each hand. Player No. 1 throws the bag in his right hand to Player No. 2, transfers the bag in his left hand to his right, catches the bag sent by No. 2 in his left hand, throws to number 2 the bag in his right, transfers the bag in his left to his right, and so on. Player No. 2 does just the same as No. 1. Indeed, each player should consider himself to be No. 1, and his companion No. 2. The object of the game is to keep the bags going without falling as long as possible, a difficult task at first, but which with practice becomes comparatively easy.

# PLAYS AND GAMES FOR LITTLE FOLKS

## OLD MOTHER TIPSY-TOE.

The children sit in a row. The one chosen as mother comes up and scolds each one in turn for being naughty or idle, gives them some task to do, slaps them on the shoulder, and then goes off, saying, "Now don't you follow me."

As soon as her back is turned the children all jump up and run after her, shouting :

"Old mother Tipsy-toe,  
I don't care whether I work or no!"

The mother chases them back to their seats, and says to each child in turn, "Let me see how well you've mended your dress."

The children all hold the hem of their dresses as firmly as they can, with their hands somewhat apart. The mother strikes

with her hand the part of the dress between their hands, and if they let it go, she scolds and beats them for their poor mending.

## DIXIE'S LAND.

A familiar game to New York children is "Dixie's Land," which is played in the same way as "Tom Tidler's Ground."

The children approach the line marked out, and challenge the player standing there :

"I'm on Dixie's land;  
Dixie's not at home."

The defender of Dixie's land tries to seize the intruder, and those caught have to help him seize the rest.



# PLAYS AND GAMES FOR LITTLE FOLKS

## BLIND-MAN'S BUFF.

One of the players is blindfolded and led to the center of the room, taken by the shoulders and turned around three times, and then told to catch whom he can.

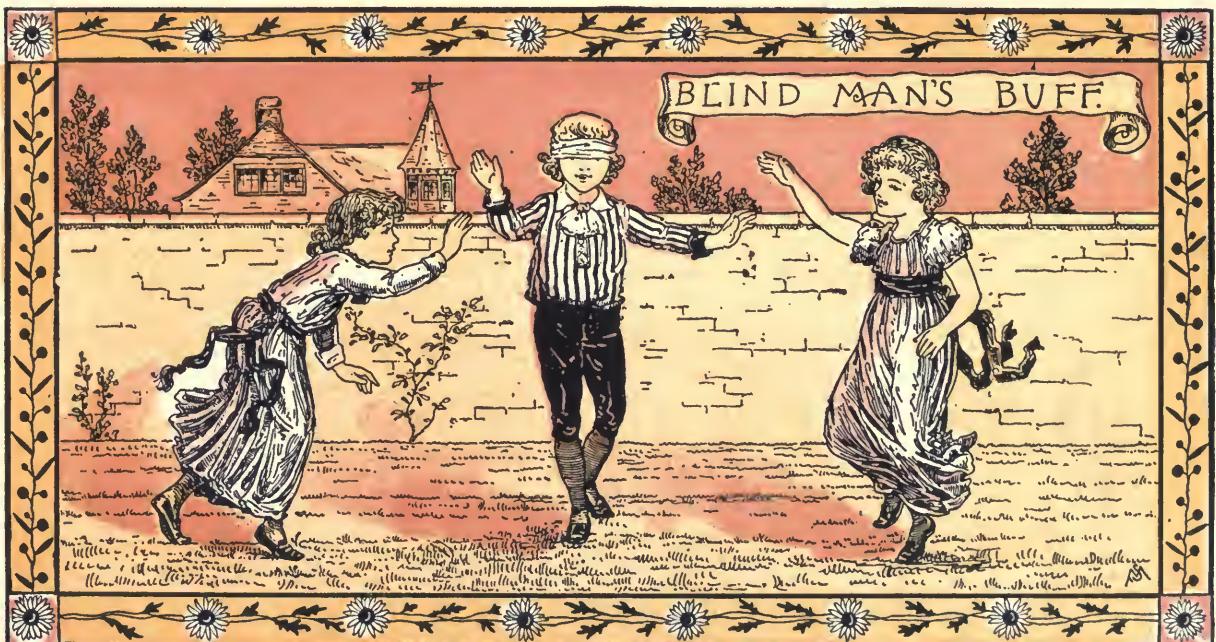
The rest of the players move softly about, and dodge this way and that to avoid being caught. The blind-man must tell who they are by the touch, and the one caught and rightly named takes his place.

Another way to play the game, some-

not more than three words, such as "Who are you?" This is a less boisterous way than the first, and may be made just as amusing.

## SHADOW BUFF.

A large sheet is stretched across one end of the room, and one of the party sits on a low stool between it and the light. He is to look right at the sheet, and neither sideways nor behind him. The other players



times called "The Guessing Blind Man," is to have the players sit in a circle; compel the blinded one to turn round three times; then all the players change seats, and when all are ready, the blind man advances toward one of the party and endeavors to tell who it is by feeling of the face and clothing, or demanding the repetition of

then pass between the light and the seated person, disguising themselves by action or clothing as much as they please, while he is to guess by the shadows who they are. When he guesses correctly, the person whom he names must take his place. This game can be made very lively and amusing.



## PLAYS AND GAMES FOR LITTLE FOLKS

### POINTER'S BUFF.

A circle is formed, one standing blindfolded in the center, with a cane. The others walk around and when they stop, he points to one and asks a question. He guesses who it is by the voice, which may be disguised, or he may imitate an animal which the person touched must echo.

---

### BUFF.

One points a cane at another repeating the following lines and making grimaces to cause the latter to laugh :

“ Buff said Buff to all his men,  
And I say Buff to you again ;  
Buff he neither laughs nor smiles,  
In spite of all your cunning wiles ;  
But keeps his face, with a very good  
grace ;  
And passes his staff to the very next  
place.”

He then gives up the cane which is handed thus around the circle. No one must laugh.

---

### STILL PALM.

Like Blind Man's Buff, except when he who is blindfolded counts ten and says, “ Still Palm, no moving,” all must stand still.

---

### BLIND MAN'S BUFF SEATED.

The company is seated in a circle, and after one is blindfolded, the others change places. The one who is blindfolded approaches without groping, and seats himself in the lap of the first person he comes across. Without touching with the hands he must guess in whose lap he is sitting.

### FRENCH BUFF.

In French buff the hands are tied behind, and there is quite as much sport in the game, and less risk, than if the eyes are blindfolded.

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### BEAN BAGS.

Form in two lines, with a chair at each end of each line. Each has the same number of bags. The contest lies in seeing who can pass the bags quickest up the line, place them in a chair and down again to the first chair.

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### A CATCH.

“ I went up one pair of stairs.”  
“ Just like me.”  
“ There I saw a monkey.”  
“ Just like me.”  
“ I one'd it,”  
“ I two'd it.”  
“ I three'd it,”

and so on until the one who began the game says, “ I seven'd it,” and the other, without thinking, says, “ I eight it.”

---

### OPEN THE GATES.

“ This is played the same as “ Thread the Needle,” and ends with a “ tug of war.”

“ Open the gates as high as the sky,  
And let King George and his troops pass  
by.”

Then those forming the gates, drop their hands and catch one of the troops, the rest standing still until the question has been answered, and the prisoner taken his or her place at the rear of either gate.

# PLAYS AND GAMES FOR LITTLE FOLKS

## KING AND QUEEN.

SPREAD a large shawl over two chairs, and set them the width of a chair apart. This is the throne. The king and queen sit on the chairs, and one who does not know the trick is invited in to be introduced to them. This ceremony over, the king and queen invite him to sit on the throne between them, and as he does so the two rise and let him down gently to the floor.

Another way: A row of chairs is arranged so as to leave a vacant space which is concealed by shawls and other coverings. This constitutes the throne. The courtiers take their places on either side. The queen sits in the center, leaving the vacant seat at her right hand. The king—who does not know the trick that is to be played on him—is brought into the room, introduced to the royal people, and invited to take a seat beside the queen. As soon as he does so, all who are seated on or near the throne suddenly rise, and the king finds himself on the floor between the chairs.

## BOOK-BINDER.

The players sit in a row with their fists together, thumbs flat and uppermost. The Book-binder begins at the head of the line, rests his book, which should be a thin one, on the player's hands, suddenly lifts it and then brings it down with a whack. If he strikes the hands the player goes to the foot of the line. The one who remains at the head without being struck in three rounds becomes the Book-binder.

## TWIRL THE PLATTER.

The players sit around the room, or stand close to a table, each player having a number. Then one of them takes a wooden cover, or a wooden or metal plate, stands it on edge, and gives it a twirl, at the same time calling the number of one of the company, who must catch it before it stops spinning, or pay a forfeit. The one whose number was called must then spin the plate, calling some other number, and so on.

## DROP THE HANDKERCHIEF.

THE players form in a circle, with one on the outside, who takes a handkerchief, and passing around the circle two or three times, drops the handkerchief on the floor, behind one of the opposite sex. As soon as it is noticed, the person behind whom it is must pick it up, and if he can catch the one who dropped it, before she can run around the circle and get into the pursuer's place, the penalty is a kiss. And whether the capture is made or not, the person behind whom it is dropped must go around the circle two or three times and drop it as before. Nothing must be said by any of the players to indicate where the handkerchief is. Each person must watch for himself.

## THROWING THE HANDKERCHIEF.

The company are seated in a circle with one in the center who tries to catch a loose handkerchief thrown from one to another.

# PLAYS AND GAMES FOR LITTLE FOLKS



## SIMON SAYS.

All sit in a row, except one who is called Simon. The players rest their doubled-up fists on their knees, and the game begins by the leader saying, "Simon says thumbs up!" All the thumbs go up. "Simon says thumbs down." All the thumbs are turned down. "Simon says wiggle, waggle!" and the thumbs wiggle waggle back and forth. It is all right to do as "Simon says," but if the leader says "Thumbs up!" or "Thumbs down!" or "Wiggle, waggle!" those who move their thumbs will have to pay a forfeit.

## FIND THE RING.

A long string is held by the players, who stand in a circle, with one in the center. A ring is slipped on the string, which is rapidly passed from one player to another, covering it with their hands. The one in

the center endeavors to seize the hands that hold it, and the person in whose hand the ring is found must take his turn in the circle. Pretending to pass the ring from one to another, when it may be in another part of the circle, bewilders the person in the center, and makes the game more amusing.

## THUS SAYS THE GRAND MUFTI.

One stands up in a chair, who is called the "Grand Mufti." He makes whatever motions he pleases, such as putting his hand on his heart, stretching out his arm, smiting his forehead, &c. At each motion he says, "Thus says the Grand Mufti!" or, "So says the Grand Mufti!" When he says "Thus says the Grand Mufti!" every one must make the same motion as he does; but when he says, "So says the Grand Mufti!" every one must keep still. A forfeit for a mistake.

# PLAYS AND GAMES FOR LITTLE FOLKS

## HAWK AND CHICKENS.

A hen and her brood form themselves in a line, and go round the hawk, or buzzard, who pretends to be making up a fire. But there is more fun in the game, when the one inside the ring is an old witch instead of an old buzzard. The children have a better idea then of what they are running away from.

The hen says as she leads her brood around :

"Chickany, chickany, crany crow,  
I went to the well to wash my toe,  
When I came back my chicken was gone.  
What o'clock is it, old witch?"

The witch names any noun, and the hen and her brood go round again repeating the rhyme, until the witch answers Twelve o'clock.

Then the hen asks :

"What are you doing, old witch?"  
"Making a fire to cook a chicken."  
"Where are you going to get it?"  
"Out of your coop."  
"I've got the lock."  
"I've got the key."  
"Well, we'll see who'll have it."

Then the chase begins. The witch tries to get past the hen, and seize the last of the line. The mother spreads out her arms and does her best to protect her brood. Each child caught drops out, and as the line grows shorter the struggle becomes desperate.

When all the chickens are caught the witch and hen change places, and the

game begins again with

"Chickany, chickany, crany crow,  
I went to the well to wash my toe,  
When I came back my chicken was gone.  
What o'clock is it, old witch?"



# PLAYS AND GAMES FOR LITTLE FOLKS

## SPOONS.

"One person takes his stand in the center of the circle blindfolded, and his hands extended before him, in each of which he holds a large tablespoon. The other players march round him, clapping their hands in time to a tune, which may be sung, or played upon the piano, in any slow measure suitable for marching. When the blind player calls out "spoons," the others stop. He then finds his way to any player that he can, and must ascertain who he is by touching him with the spoons only, which he may use as he pleases."

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## ROBINS FLY.

All who take part in the game sit around a table, and each person puts his two fore-fingers on the table a few inches from the edge. The leader says, "Robins fly!" and lifts his fingers from the table in imitation of flying. All the other players must do the same, and must also lift their fingers every time the leader calls out some creature which really flies, but must be careful not to lift them when he names something which does not fly. His object is to entrap some of the others into lifting their fingers at the wrong time, so he lifts his fingers every time he calls out. For instance, he cries out rapidly, "Robins fly! Pigeons fly! Sparrows fly! Bluebirds fly! Houses fly!" In the interest of the game some are sure to lift their hands at the wrong time, and must accordingly pay forfeits.

## BLOODY TOM.

When this game is played indoors the little folks squat down in a circle and pretend to be asleep. The shepherd stands inside the ring, the wolf prowls outside.

Shepherd.—"Who comes round my house at this time of night?"

Wolf.—"None but Bloody Tom."

Shepherd.—"What do you want?"

Wolf.—"A good fat sheep."

Shepherd.—"Where'll you get it?"

Wolf.—"Out of your flock."

Shepherd.—"I'd like to catch you at it."

The wolf then seizes one of the lambs who tries its best to get away. The rest jump up and run behind the shepherd. The game is kept up until the wolf has captured all the sheep. It adds greatly to the fun and prolongs the game, if Bloody Tom goes through the process of killing and dressing the animal; making believe cut off its arms and legs, and finally marching off with the lamb on his back.

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## HARE AND HOUNDS.

One boy or girl is chosen as the Hare; the rest are the Hounds. The Hare starts off with a quantity of paper cut into small pieces, and these are dropped, bit by bit, along the track. When at some distance from the others the Hare cries "Whoop!" and the hounds begin their pursuit, following the paper trail.

When there are no more bits of paper to be found, the hounds begin to hunt around for the Hare who has slipped into some out-of-the-way hiding-place.



## PLAYS AND GAMES FOR LITTLE FOLKS

### HUNT THE SLIPPER.

The players sit down on the ground in a circle, and get an old slipper or shoe. One of the players kneels in the middle of the circle. Then the slipper is passed from one to the other, and the one in the middle has to find it. Every time the players get a chance to hit him with the shoe they do so

---

### HUNT THE WHISTLE.

One of the party must be ignorant of this game, or the fun of it is lost. The players sit round as in Hunt the Slipper. The one who does not know the game is put in the center to hunt the whistle.

Meantime the others have managed to fasten it to her dress and blow it. The players keep their hands in motion all the time as if they were passing the whistle, and sometimes one of the group will whistle to make the seeker think he has it. But it is always blown, of course, behind herself; and the fun is to see her whirling round in search of it.

This trick should not be long continued, or it would be unfair. It is, of course, only a jest; and jests require great consideration, kindness and courtesy in the acting, or they are very objectionable.

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### HUNT THE SQUIRREL.

A circle is formed. One runs around on the outside, tags one on the back and continues running. The one touched turns and runs the other way. When the two

meet they must stop and bow three times, and continuing running, each in his own direction, see who can first reach the starting point.

---

### GYPSY.

One is chosen for the gypsy, one for the mother, and one for daughter Sue. The mother says :

“ I charge my daughters every one  
To keep good house while I am gone.  
You and you (pointing), but especially  
you,  
(Or sometimes especially Sue),  
Or else I'll beat you black and blue.”

During the mother's absence, the gypsy comes and entices a child away and hides her. This is repeated till all are hidden, when the mother tries to find them.

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### BEAST, BIRD, OR FISH.

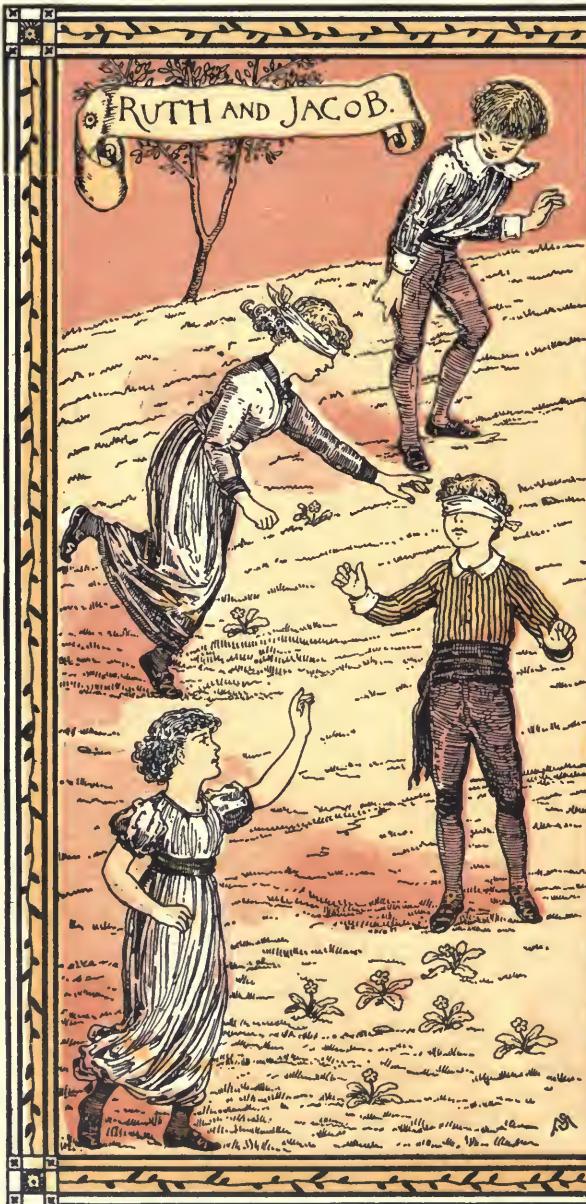
The players sit in a row. One of their number throws a knotted handkerchief at another, who must mention the name of some animal of the kind required before the thrower counts ten.

For instance: Mary throws the ball at Jane, and says “ Beast!” and then begins counting rapidly, “One, two, three, four, five, six, seven, eight, nine, ten.” If Jane has not named any beast in that time she is out of the game. If she mentions a fish when a bird or beast is called for, or a beast or bird when fish is required, she must pay a forfeit. Sometimes, however, the game is played without forfeits, and is sure to create considerable mirth.

# PLAYS AND GAMES FOR LITTLE FOLKS

## RUTH & JACOB.

A circle is formed within which stand four persons—two Ruths and two Jacobs. One Ruth and one Jacob are blindfolded. Each tries to catch his partner, calling out,



"Where are you, Ruth?" or, "Jacob," to which the other must answer, "Here I am."

## THE FISHERMAN.

Make a tight loop at the end of a piece of cord about a yard long; pass the other end through this making a slip loop. Attach the end to a cane. In the center of a table the fisherman arranges the loop around a circle about five inches in diameter. When he says, "Your fish," each must put a finger into the circle and keep it there; and when "My fish," the finger must be withdrawn. The words repeated rapidly, the players become confused, and suddenly the fisherman jerks the cord and tries to catch one or more of the fingers.

## JACKY LINGO.

Two are chosen for leaders, one standing within a ring of the children, the other outside. The one within begins the following dialogue :

"Who is going round my sheep-fold?"  
 "Only poor old Jacky Lingo."  
 "Don't steal any of my black sheep."  
 "No, no more I will, only one."  
 "Up, says Jacky Lingo."

He strikes one, and that one leaves the ring and takes hold of him behind. This is repeated until he has the whole. A chase ensues. The one in the center tries to get them back, dragging them off one by one, and placing them in a circle until he has them all.

# PLAYS AND GAMES FOR LITTLE FOLKS

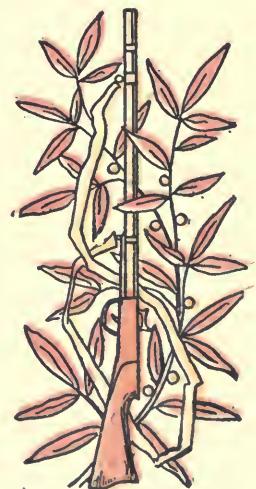
## THE HUNTSMAN.

One player becomes the huntsman, and holds the position throughout the game. The other players sit in a circle, and the huntsman gives a name to each, one becoming his coat, others his hat, shot-belt, powder-flask, dog, gun, etc. The huntsman then walks around the outside of the circle, and calls, for instance, for his *gun*. The player representing the gun at once gets up, takes hold of the huntsman's coat-tail and walks around after him. The huntsman calls for other accoutrements, till all the players are going around, each having hold of the player in front of him. When all are going at a lively pace, the huntsman suddenly shouts "Bang!" when all, including the huntsman, must let go and rush for seats. One player will be left and must pay a forfeit for his failure to get a

place, or he may be counted out of the game and the number of chairs be reduced one. The huntsman then calls for his equipments again, and so on.

## EUROPE, ASIA, AFRICA.

This is a game which will require quick thought and provoke many forfeits. One player takes a handkerchief, and unexpectedly throwing it at another, calls out, "Europe," "Asia," or "Africa," whichever he chooses, then counting ten as rapidly as possible. The person at whom the handkerchief is thrown must name some person or thing in, or from, the country called, before ten is counted, or must pay a forfeit. The players will often find it difficult to get their answers out in time, especially if the person with the handkerchief looks at one and throws at another.



# PLAYS AND GAMES FOR LITTLE FOLKS

## CHANGE SEATS.

As many seats as players save one. He who has no seat stands in the center repeating the words "change seats,"—"change seats." All are on the alert to observe when he adds, "The King's come," when *all* change seats, and he must try to get one. If he should say, "The King has *not* come," the seats must be kept.

## STAGE COACH.

The players sit in a row, with the exception of one who is the leader. The leader gives to each of the others the name of some part of a stage-coach. One is the whip, one the right hind wheel, one the fore-wheel, one the driver, and so on. Then the leader begins to tell a story, and as he mentions any part of the stage-coach, the one bearing that name gets up, turns around, and re-seats himself. When the leader says, "*stage-coach*," all the players get up and turn around, and the one who does not succeed in changing his seat has to pay a forfeit. At any point in his story that he chooses, when the stage-coach is upset, the leader watches his chance to secure a seat, and the one without a chair takes his place as story-teller.

## GOING TO JERUSALEM.

A row of chairs is placed in the center of the room, every other one facing the same way. There must be one chair less than the number of players. Some one plays on the piano while the company

forming in line march around without touching chairs. When the music stops, all rush for a seat. A chair must be taken away each time.

This is also played placing the chairs all one way or back to back, and two or more taken away each time. Also without music, a person blindfolded calling out, "chairs," when he thinks it is time to be seated.

## BLIND POSTMAN.

In this game the first thing to be done is to appoint a postmaster-general and a postman. The table must then be pushed to one side, so that when the company have arranged themselves round the room there may be plenty of room to move about. The postmaster-general, with paper and pencil in hand, then goes round the room, and writes down each person's name, linking with it the name of the town that the owner of the name chooses to represent. As soon as the towns are chosen, and all are in readiness, the postman is blindfolded and placed in the middle of the room. The postmaster then announces that a letter has been sent from one town to another, perhaps from London to Edinburgh. If so, the representatives of these two cities must stand up, and, as silently as possible, change seats. While the transition is being made, the postman is at liberty to secure one of the seats for himself. If he can do so, then the former occupant of the chair must submit to be blindfolded, and take upon himself the office of postman.

# PLAYS AND GAMES FOR LITTLE FOLKS

## THE ENCHANTED PRINCESS.

A newspaper is held over the head of one of the company, by the others who thus represent the tower in which the princess lives. The enemy comes up and asks, "Where is Fair Margaret?" "She is shut up in her tower." The enemy carries off one of the pillars; that is, one of the children holding up the canopy. This is repeated until only one is left, who drops the paper, and runs, pursued by the princess. The one who is caught becomes the princess.

## THE SHEPHERDESS AND THE WOLF.

The children stand in a long line, one behind the other, holding each other's dresses. The one at the head of the line represents the Shepherdess, her little followers the Lambs. One player stands apart from them, and is called the Wolf. She prowls stealthily round the flock, and the shepherdess calls out, "Who goes round my house this dark night?"

The other answers, "I am a wolf."

The shepherdess says, "I beg of you not to hurt my lambs."

The wolf then says, "I only wish for one, and I mean to have this little lamb."

And he jumps at the last player in the line. The shepherdess springs round to save her, followed, of course, by the lambs. The wolf pretends to jump on one side, but really tries to catch a lamb. If the lamb can slip from his hold, she must run and put herself before the shepherdess, when she becomes shepherdess in her turn.

The wolf must then pay a forfeit and lose his place, giving it up to the last lamb in the line, and standing himself at the end of the file.

## HUNT THE FOX.

Partners are chosen and stand in two lines, partners opposite. The Fox at the head starts and runs down the line and back, pursued by his partner, the hunter. He can pass through the line, in and out, but the hunter must follow him. When caught the couple take their place at the foot of the line.

## YES AND NO.

A player thinks of some person or thing, and the others ask him questions about it, to all of which he answers "Yes" or "No." The inquirers must guess from his answers what he is thinking of. Shrewd questions will soon lead to the discovery. This is a very good game, and well adapted to follow those in which there is much physical exercise.

## HUL GUL.

Each player has a lap full of beans, holding a certain number in his hands. One begins, saying :

"Hul gul. Hands full. Parcel how many?" Each guesses how many. If a player guesses more than are in the hands, he must give the difference to the questioner. If less, the questioner must give him the difference.

# PLAYS AND GAMES FOR LITTLE FOLKS

## SOAP BUBBLES.

The best way to prepare water for soap bubbles is to have the bowl full of foaming soap-suds, very thick, and use a short pipe or a good sized straw split at one end. A little glycerine in the water makes the bubbles better.

## ODD OR EVEN.

A small number of beans or other counters are held in the hand, and the question is "Odd or Even?" If the guess is even and the true number is odd, it is said "Give me one to make it odd." And if the question is odd and the true number even, it is said, "Give me one to make it even." The game is kept up until all the counters belong to one or the other of the two players.

## HE CAN DO LITTLE WHO CAN'T DO THIS.

This simple game has been a puzzler to little folks many and many a time. With a stick in the left hand the player thumps on the floor, at the same time saying, "He can do little who can't do this." Then, passing the stick into the right hand, he gives it to the next person, who, if unacquainted with the trick, will no doubt thump with the right hand. Of course, it is most natural to use the right hand for everything, consequently few people suspect that the secret of the game lies in simply taking the stick with your right hand when it is passed to you, but knocking with your left. Sometimes other tricks are introduced, such as clearing the throat or yawning, just before saying, "He can do little who can't do this."



# PLAYS AND GAMES FOR LITTLE FOLKS

## PEASE PORRIDGE HOT.

Pease porridge hot,  
 Pease porridge cold,  
 Pease porridge in the pot  
 Nine days old.  
 Some like it hot,  
 Some like it cold,  
 Some like it in the pot  
 Nine days old.

This simple game is played in this way.  
 Two players sit facing each other, and at

hands strike together. Repeat the same motions for remainder of verse. This can be done very rapidly, and makes lots of fun.

## HANDS.

In this game the company generally divides in two parts, half being players, while the rest do the work of guessing. A thimble is then produced by one of the party, or something equally small that may



the word *pease*, which they say together, they strike the palms of their hands on their laps. At the word *porridge*, they strike their own hands together; at *hot*, each other's right hand; *pease*, in the lap; *porridge*, own hands; *cold*, left hands; *pease*, in the lap; *porridge*, own hands together; *in the*, right hands; *pot*, own hands; *nine*, left hands; *days*, own hands; *old*, four

easily be held in the hand. Seated by the side of the table, the players begin passing on the article from hand to hand. When the working has been done sufficiently the closed hands are all placed on the table for those on the opposite side to guess in turn whose hand holds the thimble. As soon as the right guess is made the opposite side take their turn.

# PLAYS AND GAMES FOR LITTLE FOLKS

## BACHELOR'S KITCHEN.

The players sit in a row, with the exception of one who goes to each of the others and asks what he will give to the bachelor's kitchen. Each answers what he pleases, but no two must mention the same article. Then the questioner goes back to the first child and asks all sorts of questions, which must be answered by the name of the article he has given, and by no other word. We will suppose that one of the children gave a box of matches to the Bachelor's Kitchen. The questioner asks, "What did you have for breakfast?" "A box of matches." "What do you wear on your head?" "A box of matches." "What kind of a house do you live in?" "A box of matches." The object is to make the answerer laugh, and he is asked a number of questions until he does laugh or is given up as a hard subject. Those who laugh, or add another word to their answer, must pay a forfeit.

## BUZ.

The players sit in a circle, and count, beginning at *one* and going on to a hundred. But the number *seven* must not be used, Buz being substituted for it. For instance, the players say alternately, "one," "two," "three," "four," "five," "six," the seventh exclaims "Buz;" the others go on "eight," "nine," "ten," "eleven," "twelve," "thirteen," "Buz" (because twice *seven* makes fourteen), "fifteen," "sixteen," "Buz," for seventeen, "eighteen," "nineteen," "twenty," "Buz," because three times seven are twenty-one. Thus, Buz is said whenever a

seven is named, or a number out of the line of *seven times* in the multiplication table, as fourteen, twenty-one, twenty-eight, thirty-five, forty-two, forty-nine, fifty-six, sixty-three, seventy, seventy-seven, eighty-four. When the players reach seventy-one they must say "Buz one," "Buz two," &c.

### Rules of the game:

*1st Rule.*—Buz is to be said for every seven, or number in "seven times."

*2nd Rule.*—Any one breaking 1st Rule pays a forfeit and is *out of the game*—*i. e.*, sits silent.

*3rd Rule.*—Directly a "seven," or seven times number has been named, the counting must begin again; the one sitting on the left hand of the expelled member beginning again with "one."

*4th Rule.*—If any player forgets her number while the counting is going on, or miscounts after a *Buz*, she pays a forfeit, but is not out of the game.

This game must be played quickly, and it will be found that *Buz* will so often be forgotten in its right place that the circle, or number of players, will continually diminish, till it ends sometimes only in a pair. And, as after every blunder the count begins again at *one*, it is a matter of some difficulty to reach a hundred.

## COLORS.

Each one chooses a color. The leader throws a handkerchief at one of the players and calls out the name of a flower. Those who make mistakes in color must pay a forfeit.

# PLAYS AND GAMES FOR LITTLE FOLKS

## THE SPANISH MERCHANT.

After seating themselves in order round the room the first player begins by saying to his neighbors, "I'm a Spanish merchant." The neighbor then replies, "What do you sell?" This question the first player answers by naming any article, which at the same time he must touch. For instance, should he say he sells gold, he must unobtrusively touch some gold article—a piece of money, a gold ring, a breast-pin, or anything else of gold. Silk, cloth, linen, carpets, boots, glass, etc., may be articles of merchandise; the only thing to be remembered is that whatever is chosen must be touched.

THE GAME OF THE PORK BUTCHER, is very much like that of the Spanish Merchant, the only difference being that instead of the players representing themselves as Spanish merchants, they carry on for the time the business of pork-butchers. The first player begins the game by saying, "I have just killed a pig, and shall be glad to sell portions of it to any of you. What part will you take?" he continues, addressing his right-hand neighbor. The trick of the game is that whatever part the purchaser shall choose, the corresponding part on his own person must, as he names it, be touched by him.

## THE SEA AND HER CHILDREN.

The players seat themselves in a circle, leaving out one of their number, who represents the "Sea." Each player having taken the name of some fish, the "Sea"

walks slowly round outside the ring calling her companions, one after another, by the titles they have chosen. Each one, on hearing his or her name pronounced, rises and follows the "Sea." When all have left their seats, the "Sea" begins to run about exclaiming, "The sea is troubled! The sea is troubled!" and suddenly seats herself, an example immediately followed by her companions. The one who fails to secure a chair becomes the "Sea," and continues the game as before.

## THE SCHOOLMASTER.

The one of the party who volunteers to be master of the ceremony places himself in front of his class, who are all seated in a row. If agreeable, he can examine his subjects in all the different branches of education in succession, or he may go from one to the other indiscriminately. Supposing, however, he decides to begin with natural history, he will proceed as follows:—Pointing to the pupil at the top of the class, he asks the name of a bird beginning with C. Should the pupil not name a bird beginning with this letter by the time the master has counted ten, it is passed on immediately to the next, who, if successful, and calls out "Cuckoo" or "Crow," &c., in time, goes above the one who has failed.

Authors, singers, actors, or anything else may be chosen, if the schoolmaster should think proper, as subjects for examination; but, whatever may be selected, the questions must follow each other with very great rapidity, or the charm of the game will be wanting.

# PLAYS AND GAMES FOR LITTLE FOLKS

## COPENHAGEN

Always pleases the girls and boys. A long piece of rope is passed around the room, each of the company taking hold on the outside, except one, who is called "the Dane," and remains in the center. He endeavors to slap the hands of those who have hold of the rope, and if he succeeds, the person whose hands are slapped takes the place of the "Dane."

## THE WOLF AND THE DOE.

A long line is formed, and it is the wolf's part to catch the fawn who is at the end of the line. The doe at the head extends her arms to defend those behind, but if the wolf succeeds in passing, then the fawn may run and place herself in front of the doe. That fawn then stands out. When one is caught he becomes the wolf.

## WHIRLWIND.

The company are seated in a circle with one vacant chair. One stands in the center. Then all begin moving, each into the chair next to him. The one in the center must try to get a seat.

## I APPRENTICED MY SON.

A trade is chosen, and a handkerchief thrown from one to another, the thrower saying, "I apprenticed my son to a—." The one to whom it is thrown must name something in connection with the trade, before ten is counted, or those throwing the ball may each name a different trade.

For example :

"I apprenticed my son to a grocer, and the first thing he sold was S."

"Sugar." "No." "Salt." "No."  
"Sand." "No." "Starch." "Yes."



# PLAYS AND GAMES FOR LITTLE FOLKS

## THE FARMER.

This is a very pretty game, and one that is familiar to every kindergarten. At the words, "So does the farmer sow his barley and his wheat," the little players pretend to scatter seed.

At "So does the farmer reap his barley and his wheat," the children make the motion of reaping.

At "Thresh his barley and wheat," they wave their arms for flails.

At "Sifting the wheat," they pretend to shake a sieve.

At "How he rests," the little players throw themselves on the grass, or carpet, if in a room.

At "Would you know how he plays?" they all skip and jump about.



Would you know how does the far - mer, Would you know how does the far - mer, Would you



know how does the far-mer Sow his bar - ley and wheat? Look, 'tis so.... does the far - mer,



Look, 'tis so... does the far - mer, Look, 'tis so... does the far - mer Sow his bar - ley and wheat.

# PLAYS AND GAMES FOR LITTLE FOLKS

2.  
Would you know how does the farmer, would  
you know how does the farmer,  
Would you know how does the farmer reap his  
barley and wheat?  
Look 'tis so does the farmer, look 'tis so does  
the farmer,  
Look 'tis so does the farmer reap his barley  
and wheat.

3.

Would you know how does the farmer, would  
you know how does the farmer,  
Would you know how does the farmer thresh  
his barley and wheat?  
Look 'tis so does the farmer, look 'tis so does  
the farmer,  
Look 'tis so does the farmer thresh his barley  
and wheat.

4.

Would you know how does the farmer, would  
you know how does the farmer,  
Would you know how does the farmer sift his  
barley and wheat?  
Look 'tis so does the farmer, look 'tis so does  
the farmer,  
Look 'tis so does the farmer sift his barley and  
wheat.

5.

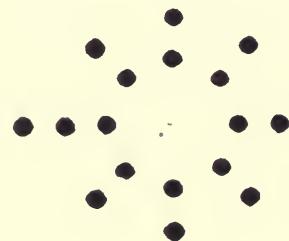
Would you know how rests the farmer, would  
you know how rests the farmer,  
Would you know how rests the farmer when  
his labor is done?  
Look 'tis so rests the farmer, look 'tis so rests  
the farmer,  
Look 'tis so rests the farmer when his labor is  
done.

6.

Would you know how plays the farmer, would  
you know how plays the farmer,  
Would you know how plays the farmer when  
his labor is done?  
Look 'tis so plays the farmer, look 'tis so plays  
the farmer,  
Look 'tis so plays the farmer when his labor is  
done.

## FOX AND GEESE.

In this game the company stand two  
and two in a circle, excepting in one place  
where they stand three deep thus :



One stands outside of the circle, and is  
on no account allowed to go within it. The  
object is to touch the *third* one wherever  
he finds her; but when he attempts this  
she darts into the circle, and takes her  
place before some of the others. Then  
the third one who stands behind her becomes  
the object; but she likewise slips into the  
circle, and takes her place in front of  
another. The pursuer is thus led from  
point to point in the circle, for he must  
always aim at one who forms the outside  
of a row of three. Any one caught changes  
places with the pursuer.

## THE BUTTERFLY AND THE FLOWERS.

One is chosen as a butterfly. All the  
others take the names of flowers. The  
Butterfly calls on each one to tell some  
story about the flower whose name he  
bears, and if his memory fails him he must  
pay a forfeit.

# PLAYS AND GAMES FOR LITTLE FOLKS

## WARNING.

A home is first marked out in one corner of the playground; then one of the players is chosen "Warner," and takes his station at the home. After first calling "Warning!" three times he sallies forth, with his hands clasped in front of him, and tries to touch one of the other players without unclasping his hands. If before doing so he should unclasp them, or be made to do so by the others (and they will strive to bring that to pass by pulling at his arms), he must run home as speedily as possible. If he is caught before reaching there, the penalty is to carry his captor home with him. Once home, however, he is safe.

But if he succeeds in touching any one without unclasping his hands, they both run home as fast as they can, and then start out afresh, hand in hand, after duly calling "Warning!" and try to make another capture without breaking hold. After each capture they hurry home and sally forth afresh after adding the new comer to the ranks; thus the line of warners is constantly increasing, and the difficulty of escaping it increasing in the same proportion. Its very length, however, becomes a source of weakness, making it not only unwieldy, but more likely to be broken in the middle; for a player hard pressed will often make his escape by a frantic burst through the weakest part of the line. As, of course, only the players at either end have a hand at liberty, only they can touch, and this gives a player a great advantage in breaking through.

A great deal of the success of the warning party depends upon the arrangement of their men. Where it can be avoided, two weak players should never be allowed to hold hands together; a strong player should always be placed between them.

It is essential that the game should be played within reasonably narrow limits, for the only chance of the warning party is to pen the fugitives up: to run them down in an open field is simply out of the question.

The warners are allowed to resist their adversaries only passively; no kicking or similar mode of offense is permissible. The first warner is generally allowed to retire after catching two or three, and the last man untouched becomes warner for a fresh game.

## PRISONER'S BASE.

This was once considered a game for boys only; but with the more rational opinions now prevailing on the subject of exercise for girls, they can participate with as much propriety as their brothers.

Two bases or homes must be marked out opposite each other at some distance, and near each a smaller base, called a prison, should also be laid out.

Two captains are chosen, and they make up their respective sides by selecting alternately a player until all have been chosen. They then toss up for bases and take their posts.

The game begins by one side sending out a player toward the base of the opposite side. He approaches as nearly

# PLAYS AND GAMES FOR LITTLE FOLKS

as he dares, until one of the other side starts out in pursuit of him, when he makes for home. If his pursuer touches him before he reaches there, he has to go to the prison of the side that captures him, which is the one nearest their base.

But the pursuing player is himself subject to capture if one of the opposite side who has left his base later touches him. The game thus waxes warm, each player pursuing and in turn being pursued.

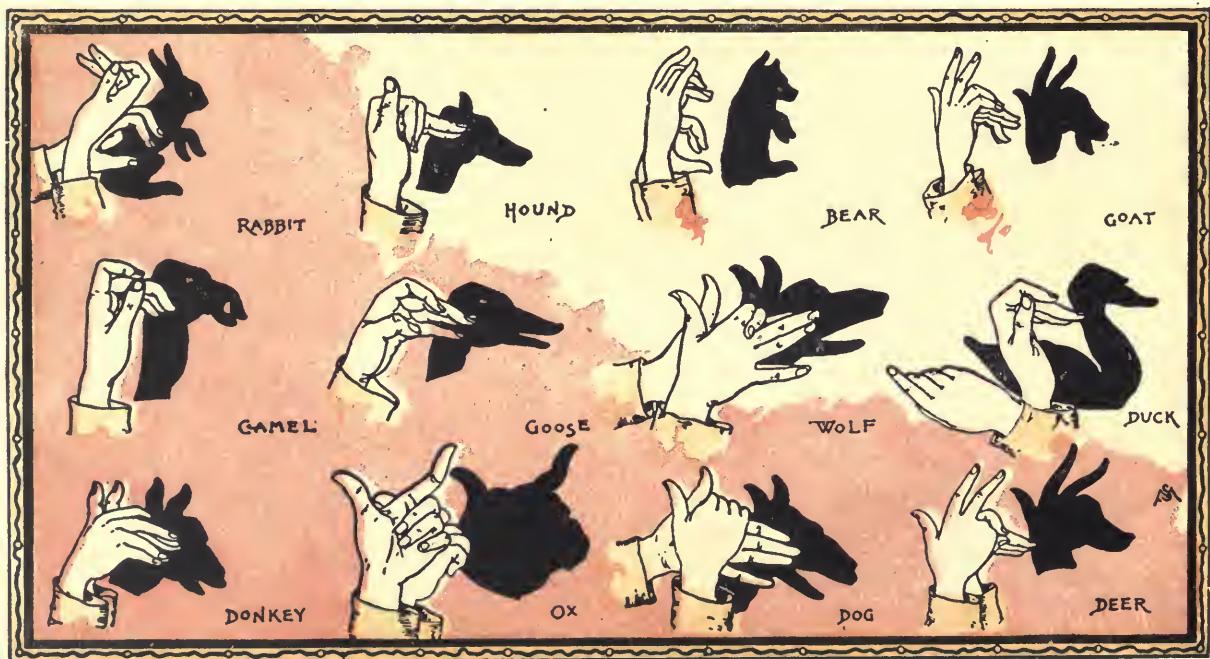
A player may only touch that opponent who has left home before himself, and can only be touched by one who has left after him. When a player has made a capture he cannot be touched until he has returned home and made a fresh sally.

A player in prison may be delivered by one of his own side who can run the gauntlet of the enemy and reach him un-

touched. A prisoner is required to keep only a part of his body within the prison, and may reach out as far as he can in the direction of his home provided he keeps even one foot within the bounds. When there is more than one prisoner all that is required is that the prison shall be touched by one of them, while the rest keep up their connection by joining hands. Only one prisoner, however, can be delivered at a time. The game continues until all the players on one side or the other have been captured and put in prison.

## SHADOW PICTURES.

In order to make these pictures show well on the wall, there must be but one lamp in the room, and that must stand back of the performer.





# SPORTS OF ALL SORTS

## BASTE THE BEAR.

From among the players one to take the office of bear is to be selected, and he chooses another player to act as his keeper. The bear, with a cord or rope about four or five feet long tied round his waist, has then to take his place, crouching on his hands and knees, within a circle of a yard and a half, or thereabouts, in diameter; the keeper holding the further end of the rope. The remainder of the players are then entitled to baste the bear, that is, to flog him on the back with knotted handkerchiefs. If, however, without the bear quitting the circle or getting off his knees, either he or his keeper can catch any player, that player becomes bear, and the first bear is released. Every bear has the right to select from the other players his own keeper.

Considerable difficulty is often experienced in catching a player in the limited space allowed to the bear and his keeper; but on the other hand it requires a good deal of nimbleness to give the bear a very severe basting.

## TUG OF WAR.

This is very similar to the game of French and English, and differs from it only in this respect, that when the first of the losing team is pulled so far as the dividing line between the two parties the tug is considered lost, and another trial has to take place. The best two tugs out

of three is usually taken to decide a match, but three out of five is sometimes thought to offer a more satisfactory test of the relative abilities of the competing teams.

## KING OF THE CASTLE.

A mound or hillock is to be selected as the King's Castle, which should be taken possession of by any one of the players, he proclaiming himself to be the proud occupant of the position he holds, and at the same time abusing his assailants by quoting the following lines:—

“ I'm the King of the Castle ;  
Get down, you dirty rascal.”

It is necessary for the King to be thus emphatic, for he has no trumpeter, no body-guard, and no assistance whatever to aid him to retain his position, whereas he is assailed on all sides by the other players, every one of whom is a claimant for the possession of the Castle; and each one, by fair pulls and pushes, is entitled to do what he can to dethrone the existing monarch, and to take possession and proclaim himself King. No King, with such tremendous odds against him, long retains the cares of the State, but the game is really good fun on a cold winter's day.

It is always to be remembered that only pulls and pushes at the King are allowed; pulling at his clothes is distinctly forbidden, under penalty of exclusion from the game.



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## SPANISH FLY.

One player is to be selected as first back down, and one from the remainder to act as leader. It does not matter who is leader, and both he and the first back may be fixed upon at random or by lot.

The players in turn leap over the back that is down, and so soon as all have been over, the process has to be gone through again, except that some variation in the manner of going over, or in the action that is made to accompany the going over, must be made with every round. There is a certain order in the variations that it is well to recognize; but, if it is preferred, the selection of the variations may be left to him who acts as leader. The variations most commonly practised, with their order, are here given:—

1. The over is to be taken in the usual way, with the left hand of the player towards the head of the back.
2. Return from the opposite side.
3. The back has next to be gone over cross-wise.
4. Return cross-wise from the opposite side.
5. Take the over as in No. 1, holding cap in hand, but in going over leave the cap on the back. This must be done by every player, and those going over after the first three or four will have to exercise their skill and ingenuity in finding a safe lodgment for the caps. If, however, any player fails, he is down and becomes back.
6. Should the above be successfully done by all, the players return in reverse order from the opposite side, each one as he returns removing his cap without disturbing the cap of any other

player. The last to go over in No. 5 will, of course, be the first to return in No. 6.

7, 8. The same done cross-wise in opposite directions.

9, 10, 11, 12. The same as 5, 6, 7, 8, using handkerchiefs instead of caps.

13, 14, 15, 16. Take the over in the four different directions, throwing the cap in the air while leaping, and catching it again after the leap is finished.

17, 18, 19, 20. Again over in the various directions, each time with the cap balanced upside down on the head.

21, 22, 23, 24. Again over with the cap balanced as before, but in making the over, drop the cap so as not to allow it to touch the cap of any other player already on the ground, and leaping clear of every cap. In the rounds 22 and 24 the cap is not balanced on the head, but instead when the rounds 21 and 23 have been successfully made, each player in his proper turn picks up his cap with his teeth, and with his back turned to the boy that is down, throws the cap over his own shoulder and over the back. The leap has then to be taken from the spot where the cap fell in the rounds 21 and 23. If a cap when thrown in this way touches the cap of any other player, the owner of the cap thrown is down.

Many other varieties may be mentioned, but the above are the most usual, and it rarely happens but that in some one of these some player will fail, and so release the boy that is down, and the game then recommences. As the leader's position is the easiest, the back when released takes leader's place, the other players going down one. This game should be played by good-natured boys, as any show of temper spoils all the fun.



# SPORTS OF ALL SORTS



## TOM TIDDLER'S GROUND.

One boy is to be selected as Tom Tiddler, who should have a considerable base or territory allotted to him, and in which are supposed to be vast stores of the precious metals. The other players promiscuously invade this territory, and as if they were picking up and pocketing the treasure, call attention to themselves by shouting—

“Here I stand, in Tom Tiddler’s land,  
Picking up gold and silver.”

If Tom can touch any player while trespassing within his bounds, that player becomes Tom Tiddler, the guardian of the imaginary wealth buried in the soil.

## DRILL SERGEANT.

The players arrange themselves in a line, and having selected one of their number to act as the Drill Sergeant, proceed to carry out his instructions, and to show themselves to the best of their ability to be a well-drilled squad. The Sergeant’s instructions are simple in the extreme, but it is frequently found they are difficult of execution. They never vary, and are comprised in the double order of “Do as I do,” and “Don’t laugh.” It will be readily understood that what is only strange if performed by one boy standing by himself, becomes highly ridiculous and absurd when done in time by a row of say ten to twenty, and the result is, as may be expected, that the Sergeant sets such feats to be performed as will soon provoke a titter, if not a loud guffaw, from some member or members of the squad under his orders. The member

laughing is set out, and as soon as half the squad is so disposed of the remainder jump upon their backs, having earned the right by a greater command over their risible nerves to a ride pick-a-back fashion round the playground, the Sergeant, armed with a knotted handkerchief, urging on the unwilling steeds by a timely application of the handkerchief to that portion of the laggard’s person that is most get-at-able.

It should be understood that the Drill Sergeant may set no feat that involves moving away from the position he first took up.

## TOUCH.

In the various games of Touch, the player whose office it is to touch another is known by the descriptive pronoun “He,” spelled with a capital H.

In the simple game of Touch, “He,” tries to overtake and touch some other player; which, when done, the player touched becomes “He,” and proceeds himself to touch some one. The players generally must keep their wits about them to know who “He” may happen for the moment to be, as the office shifts from one to another very rapidly.

## TOUCH WOOD, AND TOUCH IRON.

In these versions of the game, the players are safe from “He” during the time they may be touching wood, or touching iron, as the case may be, according to the game being played.

# SPORTS OF ALL SORTS

## FOLLOW MY LEADER.

Choose one out of the number of players to act as leader, and as upon him will rest the whole responsibility of the game, and upon him will depend mainly what amount of fun and amusement will be had out of the game, see that he is both capable of leading and of a lively and amusing temperament. When the leader has been chosen, the remaining players arrange themselves behind him in single file; and

nence that excellence in performance as well as attention can secure, the playmates of the delinquent will be interested in enforcing this rule, and seeing that he takes the position assigned to those who shirk what the leader has done.

The leader should be considerate of the weaker ones among his followers, caring more to secure a willing following and to inspire each with confidence in himself, rather than to set astounding or hazardous



the fun and sport then commence. Whatever the leader may do and wherever the leader may go, that the followers have to do and there they have to go. Any one failing in either of these respects is to be sent to the end of the line, and as every one will be anxious to secure the pre-emi-

feats—feats easy, perhaps, for an active big boy, which may probably be dangerous for a high-spirited youngster to attempt, but which it would be humbling to him to fail at, having once joined in the game, and thereby expressed his willingness to follow wherever led.

# SPORTS OF ALL SORTS

## ORCHESTRA.

Select a conductor, who is to arrange the players in a semi-circle, each being assigned to play some imaginary instrument, and instructed how to play it. The conductor first calls on his orchestra to tune, and then, naming some lively air, begins to hum it, at the same time waving a baton, when all the players must join in, imitating by voice and gesture, their instruments,—such as violin, harp, cornet, tenor horn, trombone, flute, piccolo, clarinet, double bass, drum, cymbals, etc. Solos may be called for, and the person representing the instrument named must respond or pay a forfeit, as must all who fail to play when called on, or who break down by laughing. There are few games which afford more fun than this, if played in good spirits and in a lively manner, and a fairly good mimic will be pretty sure to bring down the house.

## HOW DO YOU LIKE IT.

One of the company leaves the room, and the others fix upon some word to be guessed by him when he returns. He then goes around, asking each of the company "How do you like it?" It is better to select a word having a variety of meanings, as it is more difficult to guess. Suppose the word "stick" to be selected. One might answer that he liked it when he was out walking; another, when he was sealing a letter; another, when he met a savage dog, etc. If the questioner is unable to guess the word the first time, he goes around again, asking, "When do you like it?" and if not successful this time, he asks, "Where do you like it?" Failing in three trials, he must retire and let another word be selected. Succeeding, he must point out the person who gave him the clue, who must pay a forfeit, and go out to be puzzled in turn.





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## CAPPING VERSES.

Every one at the table is supplied with a sheet of paper and a pencil, at the top of which is written by each player a line of poetry either original or from memory. The paper must then be folded down so as to conceal what has been written, and passed on to the right; at the same time the neighbor to whom it is passed must be told what is the last word written in the concealed line. Every one must then write under the folded paper a line to rhyme with the line above, being ignorant, of course, of what it is. Thus the game is carried on, until the papers have gone once or twice round the circle, when they can be opened and read aloud.

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## CONVEYANCES.

To do justice to this game it will be necessary for the players to call to mind all they have ever read or heard about the various modes of traveling in all the four quarters of the globe, because every little detail will be of use.

The business commences by one of the company announcing that he intends starting on a journey, when he is asked whether he will go by sea or by land. To which quarter of the globe? Will he go north, south, east, or west? and last of all—what conveyance does he intend to use?

After these four questions have been answered, the first player is called upon to name the spot he intends to visit.

Mountain traveling may be described, the many ingenious methods of which are

so well known to visitors to Italy and Switzerland.

The wonderful railway up the Righi need not be forgotten; mule traveling, arm-chairs carried by porters, and the dangerous-looking ladders which the Swiss peasants mount and remount so fearlessly at all times of the year, in order to scale the awful precipices, will each be borne in mind. In the cold regions the sledges drawn by reindeer may be employed, or the Greenland dogs, not forgetting the tremendous skates, that have the appearance of small canoes, used by the Laplanders; and also the stilts, which are used by some of the poor French people who live in the west of their country. Indeed, it is amazing how many different methods of conveyance have been contrived at one time or another for the benefit of us human beings.

In Spain and other places there are the diligences; in Arabia the camels; in China the junks; at Venice the gondolas.

Then, to come home, we have balloons, bicycles, wheelbarrows, perambulators, and all kinds of carriages, so that no one need be long in deciding what mode of traveling he shall for the time adopt. As soon as the four questions have been answered, should the first player be unable to name what country he will visit he must pay a forfeit, and the opportunity is passed on to his neighbor.

This game may be made intensely amusing, as will be proved by trial; and at the same time a very great amount of instruction may be derived from it.



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### TOUCH WOOD AND WHISTLE.

This version of the game of Touch requires not only that to ensure safety from "He" the players should touch wood, but that they should also whistle. So soon as a player ceases to touch wood or to whistle, he is liable to fall a prey and be converted into "He."

In some parts of the country, gentlemen who happen to wear a white hat appear to have a peculiar effect upon the players, who cry, "Touch wood and whistle—man with a white hat!" And until wood is touched and a whistle performed, and so long as the white-hatted person is in sight, the unfortunate boy unable to accomplish these things is duly pinched.

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### GRANDMOTHER'S CAT.

This is an excellent pastime for sharpening the wits of a company, and will readily determine who possesses the greatest facility in the use of adjectives. Each member, in the first place, is required in his turn to apply to "My Grandmother's Cat" an adjective the spelling of which commences with the letter *a*. Thus, one may say, "My Grandmother's Cat is an *antiquated* cat," the next may say, "My Grandmother's Cat is an *antagonistic* cat," and so on, each member in his turn applying an adjective that has not been used before. When a member is unable to respond readily when his turn arrives he must retire, and the game is continued by the others until all the adjectives beginning with *a* that can be thought of have been used.

and all the members have retired. All then start anew with adjectives beginning with *b*, and so on. A dictionary should not be resorted to.

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### FRENCH AND ENGLISH.

This is a game requiring strength combined with skill and judgment. Besides players the only material required is a long stout rope. Any reasonable number may join in the game, but the number most convenient, perhaps, is sixteen, divided into eight a side. The two most competent players should be selected to act as captains, and to officer the respective sides. They should alternately select their men, after having tossed for the first choice. A short line is then to be drawn and the rope placed across it, one half being on one side of the line, and the other half on the other side. The captains then take their places opposite to each other, alongside the rope, with their men behind them in Indian file, each about a yard apart, and all lift the rope with their right hands, the foremost man (generally the captain) on each side being about a yard and a half from the dividing line. A secure foothold is to be obtained by all, and upon the words, "One, two, three, ready, pull boys," being given, each side does all that strength, skill, and judgment can do to pull its opponents over the line. If a player is pulled across the line he becomes a prisoner, and retires, the game then being virtually over; for if eight succeed in pulling successfully against eight, it will be understood that the remain-



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ing seven will not have much chance to withstand their victorious opponents. It does, nevertheless, happen frequently that the first victory encourages undue confidence and laxity, and if the captain of the weakened side is wise he can sometimes so advise his men as to enable them to pull over their antagonists in spite of the odds; but still, it must always be the case that the chief interest in the game rests with the first pull, and any tricks to be practised can be performed with more real effect then than after a man has been lost.

Sometimes it is allowed that a prisoner may be ransomed by any one of the same side offering himself in exchange, and it is generally well to permit this, for since the captain is usually first capture, his loss is so serious as to detract from the interest of the game by depriving one side of its most important officer.

### LEAP FROG.

This is the simplest of all those games which consist in one boy giving a back for others to fly over, and is the most satisfactory in that all players are treated alike. It is capital exercise and good recreation on a winter's day when kept merrily going.

The players decide the order in which they start; the first boy then makes a back for the others to go over, and each boy, as he goes over the last back down, makes a back himself for all the players to go over. He is then entitled to go over the backs of all the others, and so on, the motion being kept up until stopped by the school or dinner-bell, as the case may be.

The distance between the backs should be about twelve or fifteen yards, and every player should give just such a back, high or low, as is required of him by the boy to take the leap.



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## ACTING VERBS OR DUMB CRAMBO.

Half the company leave the room, while the other half agree upon some verb. The leader of the retired half is then called in and told that the verb agreed upon rhymes, for instance, with *fie*. He then retires and consults with his forces as to what the verb probably is. They decide to try the verb *buy*, and going into the room begin to *buy* of each other in pantomime, not a word to

The illustration shows the acting of a verb that rhymes with *brink*.

## CLUMPS.

*Clumps* is a very good game for a large party. The company divide into two sides, or clumps, and one chosen from each goes out of the room. The two decide to think of some one thing, and then come in



be spoken on either side, under penalty of forfeit. If they are acting the verb fixed upon, the spectators clap; if not, they hiss, and the visitors must retire, to come in and act some other verb. Supposing the verb to be *cry*, when they come in and pretend to *cry*, the spectators clap and then retire to act a verb fixed upon by the other side. Other verbs rhyming with *fie* would be *die*, *sigh*, *fly*, *tie*, *vie*, etc.

again, and each stands in front of the clump opposite to that from which they were chosen, so that they may not help their own side. The sides are allowed to ask twenty questions, and the side which first guesses the thing chosen take into it the two who had gone out. One from each is again chosen, and the game is continued until one side has taken all the members of the other.



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## THE LAWYER.

Each gentleman chooses a partner, and then all stand in a circle, except one person in the center, who becomes the lawyer. He is to ask questions of any person in the company; but the answer in every case must be given, *not* by the person addressed, but by his or her partner. If the person spoken to makes answer, or if the partner fails to do so promptly, the person so answering, or failing, as the case may be, must take the lawyer's place. By asking questions rapidly, and turning quickly from one side of the company to the other, some one is sure to get caught.

Sometimes it is more convenient for the company to sit in a double line, face to face, each one opposite his partner.

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## I LOVE MY LOVE.

This is a game which, if kept up sharply, will be very interesting. The leader begins by saying, "I love my love with an A, because she's accomplished; I hate her with an A, because she's absurd"—or because of some other qualities described by words beginning with the letter A. The next player repeats the same sentences, except that she uses the letter B, and words beginning with that letter, in describing her love. For instance, "I love my love with a B, because he's bright; I hate him with a B, because he's barbarous." The next player uses the letter C, and so on, in alphabetical order, except the letter X, which will have to be skipped because there is no English word beginning with

that letter. The game may go around the circle, or each player who repeats the sentences may call on whom he pleases to continue the game. This keeps the entire company on the watch, and, if the responses are prompt, adds to the interest of the game.

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## SEARCHING BY MUSIC

Is a very pleasant and interesting game. One of the company retires from the room, and a handkerchief, ring, charm, bracelet, or other small article, is hidden. Then some one sits at the piano, and the absent one is called in, and told to search for the missing object. The musician is to indicate by the strains upon the piano, when the searcher approaches the hidden article. If he is away from it, the music is low and mournful; as he comes near to it the music becomes louder and lively, bursting into a triumphant strain as he discovers the prize.

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## THE MAMMOTH SNEEZE.

If there are enough people to take part, "the mammoth sneeze" will have a very forcible and laughable effect. Divide the company into three divisions, of five or six each. The persons in the first division are to say, when the signal is given, "Hish!" emphasizing the first "h;" the second division must say "Ash!" while the third says "Osh!" The leader counts "One, two, three," and at the last word the three divisions shout their syllables with all the force they can muster.



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## WHERE IS YOUR LETTER GOING?

This is a lively game, and will cause a great deal of fun. One of the company becomes postman, and is given pencil and paper. The others take seats in chairs arranged in a circle. The postman then goes to each of the company, giving every one the name of some city or town, which he notes on the paper. He then announces, for instance, "My letter is going between Boston and Chicago." Immediately the names are mentioned, the persons representing those cities must change places, the postman at the same time endeavoring to get a seat. If he succeeds, the person losing becomes postman, and announces letters going between New York and San Francisco, Lowell and New Orleans, and other places, the persons named changing seats every time. Failure to answer to name involves a forfeit. Should the postman say, "I have letters to go all over the country," every person in the room must rise and change seats, and in the scramble the postman is pretty sure to get a seat. Any one failing to change, must pay a forfeit. Many laughable scenes are sure to occur.

## THE FLOUR DRUMMER.

One person becomes the flour drummer, and tries to sell his flour to members of the party, who must answer promptly every question he asks, but without using the words *flour*, *I*, *yes*, and *no*. This will require sharp watching, as some one is almost sure to get caught. The drummer might ask, "Do you want any flour to-day?" The

answer, "No, I don't care for any," would involve two forfeits for using *I* and *no*. "Don't care for any," would avoid the forbidden words. The drummer may vary his questions, praise his goods, and in every way endeavor to get some one to use one of the words. The person so doing must take his place and also pay a forfeit.

## THE EMPEROR OF MOROCCO.

This is one of those games in which the art consists in preserving an immutable gravity, under every provocation to laugh. In "The Emperor of Morocco," two of the players, generally one of each sex, advance with measured steps into the middle of the room, ceremoniously salute each other, and the following dialogue takes place, the speakers being compelled to look one another full in the face :

*First Player*.—The Emperor of Morocco is dead.

*Second Player*.—I'm *very* sorry for it.

*First Player*.—He died of the gout in his left great toe.

*Second Player*.—I'm *very* sorry for it.

*First Player*.—And all the court are to go into mourning, and wear black rings through their noses.

*Second Player*.—I'm *very* sorry for it.

They then bow again, and retire to their places, while another pair comes forward to go through the same impressive dialogue; and so on, till the game has gone all round the circle, a forfeit being the penalty for the slightest approach to a giggle.

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## DUCK ON A ROCK.

A rough lump of stone is set up for a block, and the players should each be provided with a stone about the size of a baseball. A line is then to be drawn about fifteen to twenty yards from the block, the ground beyond the line being known as "home." The players then standing at home "pink for duck," that is, they throw their stone towards the block, and he whose

cessful in dislodging the duck-stone. When the duck-stone is knocked off a general stampede to get home takes place, but if the Duck can replace his stone on the block and touch anyone running home, the one so running is made Duck; but sometimes when a sharp player is so touched, he will immediately run and place his stone on the block, and touch the former Duck again, before he has had time to recover



stone remains farthest from the block is first Duck.

Duck then places his stone upon the block and takes his place beside it. The remaining players then throw their stones so as to try and knock off the duck-stone, but if their throws fail their stones are seized by the Duck, and they cannot touch them, except at the risk of being made Duck, unless one of their fellows is suc-

his stone and run home. Upon this being done the new Duck does not lose his freedom.

If, however, as often happens, Duck's stone remains secure on top of the block after all have had their throw at it, the players are at Duck's mercy, and have to make terms with him to get home again. They, or any one of them, may propose to take a *jump* home; that is, to take the

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stone between the feet and make for home so loaded, by short jumps; or a "heeler" may be asked for, which is a kick by the heel of the stone homeward; or another alternative is to apply for a "sling," which consists in working the stone on to the fore part of the *foot*, and from there giving it a jerk towards home. If in attempting either of these the player fails in the "jump" by dropping the stone, or in the "heeler," or "sling," by heeling or sling-ing the stone short of home, then he becomes Duck, and the block being by that means uncovered, the remaining players are all released and run home.

When any player is attempting a "jump," a "heeler," or a "sling," no other player must attempt to get home, as Duck's attention will be fully taken up with the one who is endeavoring to come to terms with him.

## QUAKER MEETING.

In this game the girls must sit in a row on one side of the room, and do nothing but twirl their thumbs. If they talk or laugh they must pay forfeits. The boys sit on the other side of the room, and the leader says, "Verily, verily, I do say," which must be repeated by every person on his side of the room, each slowly twirling his thumbs. The leader then says, "That I must go this very day;" to be repeated as before. The leader, "To visit my sick brother, ZACH-AH-RI-AY." Repeated by all the boys. Then the leader gets up and kneels in the middle of the room, facing the girls, slowly twirling his thumbs, and looking very solemn. His action is imitated by the next boy, who kneels beside the leader, just as close to him as it is possible to get. All the other boys then join





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in the row, all still slowly twirling their thumbs. When all have been kneeling in silence about a minute, the leader gives a sudden push on the one next him, when the whole row will go down like a pack of cards. The girls are strictly forbidden to laugh or to stop twirling their thumbs, under penalty of forfeits.

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## A GOOD FAT HEN.

This is a game which tests the quickness of the memory, and is likely to be productive of numerous forfeits. The leader gives a sentence, which must be repeated correctly and without laughing, by every one in the room. The leader then adds to it, and the whole is repeated as before. For instance: The leader says, "A good fat hen." This is repeated by each player. The leader then says: "Two ducks and a good fat hen," which must be repeated by each in order. The next addition is: "Three wild geese," which must be repeated by all, with the sentences previously given. Then comes "Four plump partridges;" next, "Five pouting pigeons;" next, "Six long-legged cranes;" next, "Seven green parrots;" next, "Eight screeching owls;" and last, "Nine ugly turkey buzzards." So that, the last time the repetition goes around, it will be like this: "Nine ugly turkey buzzards, eight screeching owls, seven green parrots, six long-legged cranes, five pouting pigeons, four plump partridges, three wild geese, two ducks and a good fat hen." Any omission or hesitation imposes a forfeit.

## THE VOWELS.

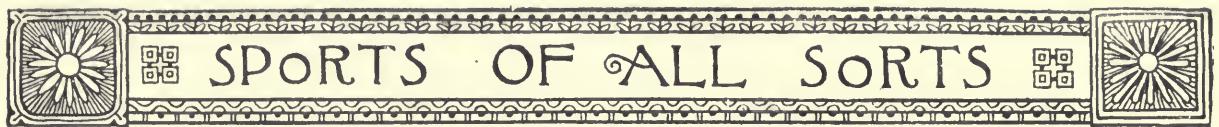
This is a game which will give good exercise to the mind. Some player begins by asking a question of the person next him, which must be answered in words not containing any one vowel which the questioner interdicts. Thus: The player says, "Have you heard Patti?" Answer without "A." The reply would be, "Yes, but only once," or "No, I've not." Then the one who replied asks of his next neighbor, for instance, "Were you ever in Europe?" Answer without "O." The reply, "I have never been there," would avoid the vowel interdicted. Thus the questions and answers go around the circle. Any person giving an answer containing the forbidden vowel, must pay a forfeit.

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## TEN QUESTIONS.

The company may be divided into sides, each half selecting a word, the object of one side being to find out the word selected by the other. The words must be names of something well known to both sides; words of two or more meanings, such as pen, post, mail, rail, deer, are the best to select, as the answers may be more varied, and the word thus more difficult to guess. Each side asks questions of the other, which should be answered in a plain, matter-of-fact, truthful way. A record of the questions asked is to be kept, and the side guessing the hidden word, in the fewest questions, is victorious.

The game of *Twenty Questions* is played in the same manner, double the number of questions being granted.



# SPORTS OF ALL SORTS

## PROVERBS.

This is a guessing game. One of the company leaves the room, while the others select some proverb, such as "There's many a slip between the cup and the lip;" "When doctors disagree, who shall decide?" "All is not gold that glitters." The words making the proverb are assigned, one to each player; if there are not enough words to go round, assign them over twice. Then the one who has retired must be called in, and he is to ask a question of each player, the answer in every case to include the word assigned to the person addressed. Supposing the proverb was "All is not gold that glitters," the first question might be, "How do you do this evening?" and the answer, "Oh, I'm all right." The second, "What time is it?" and the answer, "It is ten o'clock." The third, "When are you going to Boston?" and the answer, "I'm not going for several days." The fourth, "How old are you?" and the answer, "I'm about twenty-six, but many gold dollars are older." By this time the guesser would probably have a clue to the proverb, and would venture a guess. If he should hit it right, the person who gave him the clue must pay a forfeit; if he should fail to guess the proverb in three attempts, he must pay a forfeit and retire to become the questioner again.

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## SHOUTING PROVERBS.

One of the party leaves the room, while the others select some proverb, the words being assigned to members of the com-

pany. Should there be more persons than words, assign the same words to two or more persons, as in the game of "Proverbs," but the number of words must not exceed the number of players. The person who is out of the room must then be called in, and at some signal previously agreed upon, such as dropping a handkerchief by the leader, or counting "one, two, three," all must shout in chorus the words assigned them, and the person called in must guess the proverb from the din. If he does not succeed he must retire and try again; but if he does, the person whose voice gave him the clue to the proverb must take his place.

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## QUAKER HOW IS THEE?

The company sit in a circle, repeating the following dialogue:

"Quaker, Quaker, how is thee?"  
"Very well I thank thee."  
"How's thy neighbor next to thee?"  
"I don't know, but I'll go and see."

The first speaker makes a rapid motion with his right hand—after going around the circle, the same is done with the left hand, etc., till every member of the body is in motion.

Sometimes the words are:

"My father sent me to you, sir,  
"What for, sir?"  
"To do as I do sir."

Or,

"Abraham has seven sons, seven sons has Abraham."  
"They do as I do, they do as I do."

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## DANCING FOR THE CAKE.

The cake is placed on a table and the dancers begin all at once in a large ring to dance around. He who holds out longest wins the cake.



## MUSICAL NEIGHBORS.

Half of the company are blindfolded and seated in every alternate chair. The others seat themselves in the vacant chairs, and sing some popular tune. Those blind-folded must name their right-hand neighbor.

## MUSICAL FRIGHT.

In this game a young lady sits at the piano, and the chairs in the room are arranged in a double row, backs to backs, there being one less chair than players. The pianist strikes up a lively tune, while the players, hand in hand, dance around the chairs in time to the music. Suddenly, in the middle of a bar, the pianist stops playing, when all the players must let go hands and scramble for seats. As there is one less seat than there are players, some one will be left. He is then out of the game. The number of seats must now be reduced one, and the game be continued as before, and so on, until only one chair is left. The contest between the last two persons to see which shall get the chair will be quite amusing.

If there is no musical instrument in the room, some one may sing, or read, or recite a poem, stopping very suddenly.

## PRESBYTERIAN DANCE.

Form in a circle, dancing the grand chain, or right and left all around at the same time singing "Auld Lang Syne." Begin very slow measure, gradually increasing until a romp ensues.

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## THE SPANISH DWARF.

A young lady's hands are to be put into a child's socks and little shoes. She is to disguise her face—if known to the company—as effectually as possible. To do this, a piece of black sticking-plaster put over one of the front teeth, or over both, will prove very effectual; a little rouge or whitening the face will also help. Then she puts on a bonnet, shawl, &c. Another player stands behind her, and passes her arms round her. They stand behind curtains which are drawn so as to conceal the young lady behind entirely, except her arms, and a table is placed in front of both. The front player puts her hands, dressed in shoes, on the table; the little girl behind her supplies, as we have said, arms and hands to the figure; and, if well managed, when the visitors are summoned “to see the dwarf who

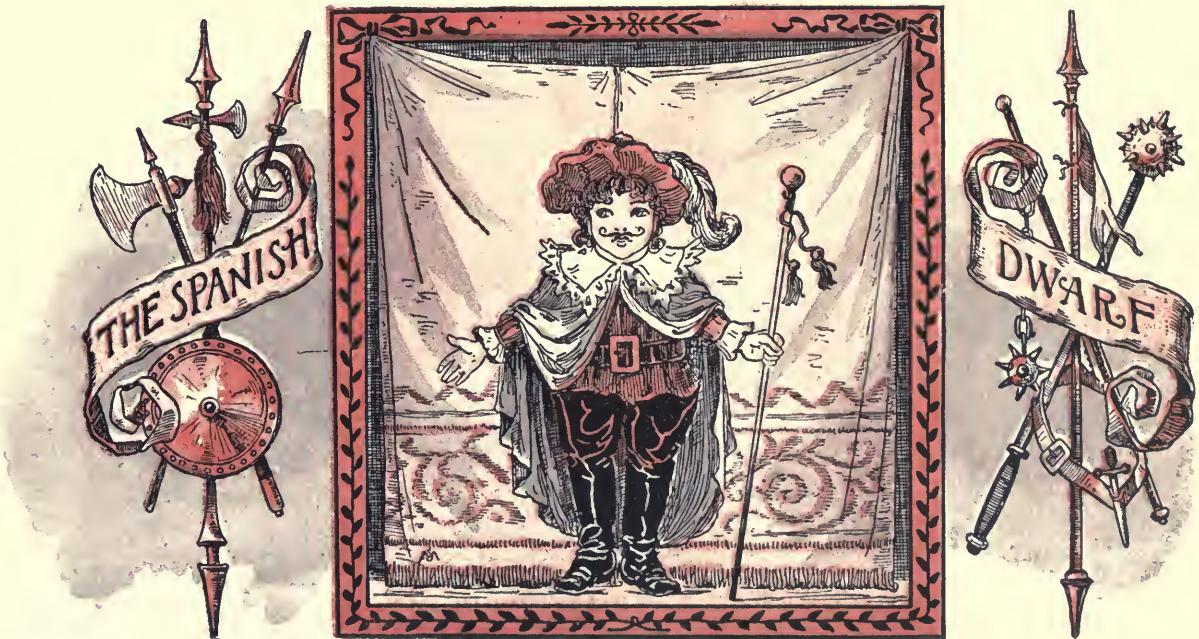
tells fortunes,” they will be struck by the illusion of the pygmy apparently standing on the table.

The dwarf is expected to be funny enough to make the guests laugh heartily.

A male dwarf can be made by arranging shawls or curtains about a table behind which one sits with his hands in a pair of boots resting on the table. A boy behind the man reaches his arms over the other's shoulders. A loose cloak is arranged over all.

## MAGICAL MUSIC.

One goes out and a handkerchief is hidden. One plays on the piano and indicates by the music when the finder is near the hiding place. When far away, the music is low, but becomes louder as the right spot is approached. This can be varied by giving the player something to do.





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### WHAT AM I DOING?

Six, seven, eight, or more players take their seats in a straight row. Behind them the person chosen to lead the game takes his stand. Placing himself exactly behind the player seated on the top chair, he then begins to conduct himself in the most absurd manner possible; for instance, making some ridiculous grimace, shaking his fist, or any other comical antic that may suggest itself to him. After doing this for a minute or two, he then says to the player seated before him, "What am I doing?" Should the unfortunate individual be unable to answer correctly he must stand up, and until permission be given him to desist, must imitate in silence the antics the nature of which he was unable to discover. More frequently than not the guesses are quite wide of the mark, consequently the spectacle is most laughable when five or six of the company are all occupying the enviable position above described.

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### WHAT IS MY THOUGHT LIKE?

This is a pleasant fireside game that, without requiring any very great depth of thought, is made all the more interesting by the ready wit and natural ability of the players. Some particular thing is fixed upon by one of the company as a subject of thought. He then asks each one in turn what his thought is like. They say anything they choose; a rainbow, a waterfall, a monkey, an umbrella, or whatever may occur to them. The leader then informs the company what his thought was,

asking each one in turn to draw a resemblance between it and the object fixed upon as a comparison. It not unfrequently happens that the best reply is given by one whose task appears to be the most difficult, owing to the utter dissimilarity of the two objects compared; an ingenious player being able to detect some point of resemblance, between two things so totally unlike each other as to be almost ridiculous.

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### THE TELESCOPIC GIANT.

Place a mask on the end of a stick about five feet long, with a cross piece to represent arms. Around the neck tie a cloak long enough to reach the ground. About two feet from the bottom the lower end must be fastened to the performer's waist, that when the head is lowered the cloak may fall in folds. By raising or depressing the pole the figure may become a dwarf or a giant.

This can also be made by placing a small boy on the shoulders of a man.

A giantess can also be made.

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### PLUM PUDDING.

The company sit at a table with a plate for the "plum pudding." Each takes the name of some article of food or something used at meal times. One tells a story, and at the word *plum-pudding* spins the platter, and names one of the company, who must continue the story and keep the platter spinning. *Plum-pudding* must be brought into each story, and the platter must not be allowed to fall.



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### STOOL OF REPENTANCE.

The players seated round the room, a stool is placed in the center, which one of the company volunteers to occupy while certain charges are being made against him. One person acting as Lord President then goes round the room, inquiring of each player what charge he or she has to make against the culprit, who is humbly sitting on the stool of repentance. All the accusations are whispered into the president's ear, who will do wisely, should the party be a large one, to be supplied with paper and pencil, and attach to each accusation the name of the person who makes it. All being in readiness, the president then begins by saying, "Prisoner on the stool of repentance, you are accused of (being conceited, or noisy, or vain, etc.). Can you tell me the name of the person who makes this serious charge against you?" Should the prisoner guess rightly, the accuser must pay the forfeit, and prepare himself to take the place of culprit in the next game; but, on the other hand, should the prisoner guess wrongly, he must pay the forfeit himself, and keep his seat on the stool of repentance. It sometimes happens that when the prisoner has, at an early stage of the proceedings, guessed correctly, and by so doing has earned his freedom, he still wishes to hear the rest of the accusations. If such be the case, he is entitled to have his wish gratified, being willing, of course, to pay a forfeit for every mistake; and when all have been heard (if he has succeeded in guessing

rightly more than once), he has the privilege of choosing the next culprit to occupy the seat that he has vacated.

### PERSON AND OBJECT.

Two of the company leave the room together, and after due consultation agree to think of some particular person, either historical or otherwise, and about whom they shall be prepared to answer any question which may be put to them by their friends. Not merely, however, as in other games, is some particular person thought of, but also something belonging to him; for instance, part of his dress, his favorite dog, his friend, or perhaps some peculiarity by which he is so well known that it has actually become part of himself; and on returning to the room, one of the two who have been absent must represent the person, and the other the object. In turn they must then submit to be questioned by the company, who will alternately address themselves, first to the person, then to the object. Supposing Mr. Gladstone to be the person fixed upon, his axe might be chosen for the object, or Cromwell and his wart, or Lord Beaconsfield and his little curl. While the questioning is going on, the person must not volunteer any information relative to the object, neither must the object give any light relative to the person; each must accurately but briefly speak for himself alone until the company succeed in guessing who and what have been the subject of thought.

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## THE CUSHION DANCE.

A hassock is placed end upwards in the middle of the floor, round which the players form a circle with hands joined, having first divided themselves into two equal parts, so that they can take sides in the game.



The adversaries, facing each other, begin business by dancing round the hassock a few times; then suddenly one side tries to pull the other forward, so as to force one of their number to touch the hassock, and to upset it.

The struggle that necessarily ensues is a source of great fun, causing as much or even more merriment to spectators of the scene than to the players themselves. At last, in spite of the utmost dexterity, down goes the hassock or cushion, whichever it may be; some one's foot is sure to touch it before very long, when the unfortunate individual is dismissed from the circle, and compelled to pay a forfeit.

The advantages that the gentlemen have over the ladies in this game are very great; they can leap over the stool and avoid it times without number, while the ladies are continually impeded by their dresses. It generally happens that two gentlemen are left to keep up the struggle, which in most cases is a very prolonged one.

## AFTER THE ACCIDENT.

Rest two canes on the shoulders of two men. The one behind having a pair of boots on his hands, rests them on the shoulders of the one in front. His head is thrown backward on a small pillow, and there must be a pillow dressed like a man for the body.

With longer canes, a taller man can be made.

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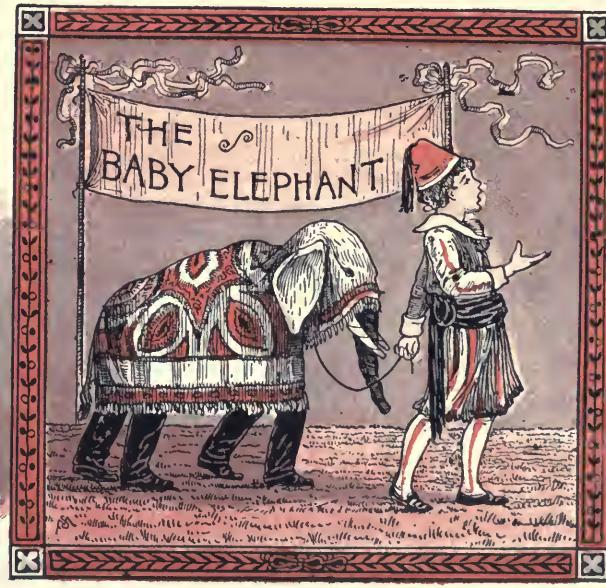
## THE BABY ELEPHANT.

A very good imitation of a Baby Elephant can easily be got up by two or three of the company, who are willing to spend a little time and trouble in making the necessary preparations. In the first place a large grey shawl or rug must be found, as closely resembling the color of an elephant as possible. On this a couple of flaps of the same material must be sewn, to represent the ears, and also two pieces of marked paper for the eyes. No difficulty will be found in finding tusks, which may consist of cardboard or stiff white paper, rolled up tightly, while the trunk may be made of a piece of grey flannel also rolled up. The body of the dear little creature is then constructed by means of two performers, who stand one behind the other, each with his body bent down, so as to make the backs of both one long surface, the one in front holding the trunk,

while the one behind holds the tusks one in each hand. The shawl is then thrown over them both, when the result will be a figure very much resembling a little elephant. When all is complete, the services of a third performer should be enlisted to undertake the post of keeper to the elephant. If the person chosen for this capacity has great inventive faculties, the description given by him may be made to add greatly to the amusement of the scene.

## THE GIRAFFE.

A very good imitation of a Giraffe may be contrived, on the same principles as those adopted in constructing the Baby Elephant. Provided with an animal's head as nearly like that of a Giraffe as possible, no more difficulty need be feared. First of all, the head must be fastened to the end of a long stick. One of two perfor-





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mers must then hold the stick aloft while his companion, standing close behind, must place himself in a stooping position, so as to make the outline of his own person like that of the lower part of the Giraffe's body. The long stick will, of course, form the neck of the animal, and the first performer will form the front part of the body. A cloth is then pinned round the stick and round the bodies of the two performers, leaving the legs, of course, to represent the legs of the Giraffe. A rope tail must be stuck in by some means or other, and if cleverly managed, it is astonishing what an excellent imitation of the real animal can thus be manufactured.

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### A MENAGERIE.

A whole menagerie can be made with a little ingenuity. A Duck, by placing a board on a boy's back and covering all with a shawl. Newspapers cut into strips for the tail, and the head made out of cloth or paper. The Elephant by two men bending their bodies at right-angles, the one behind placing his hands upon the hips of the other and covering all with a grey shawl, making tusks, and a trunk, and so on.

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### THE WILD BEAST SHOW.

As the leader of this game will require the help of at least two of the party to assist him in his exhibition, he should, if possible, select those who have already been initiated into the mysteries of the game. Retiring with his two or three friends into another apartment, he will con-

trive some means of fixing his menagerie behind a large curtain. In the absence of the curtain a kind of temporary screen might easily be fixed, just to give the whole affair an appearance of importance. On a small table a looking-glass should then be placed, but must be hidden from view. The leader must then take his post at the door of his establishment, and in an emphatic manner extol the beauty and value of the animals he has on view, while his partisans, crouched behind the curtain and out of sight, must, in the meantime, imitate loudly the cries of different wild animals, aiming to make the *hee-haw* of the donkey more conspicuous than any other sound. Spectators are invited to enter. On consenting to do so, each one is asked which animal he would like to see first, and whatever he says, he is shown his own image in the mirror. The great aim is to prevail upon the visitors to view the magnificent donkey that is to be heard braying, when, of course, they see nothing but their own face reflected in the looking glass.

This game, though not one of the most refined, has had the charm, we may say, hundreds of times of causing many a hearty laugh.

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### EGYPTIAN MUMMIES.

A few who have never seen the game must be blindfolded. Then double up their right hands and mark a face upon them with burnt cork. Dress them in a long white skirt as a baby and place the hands upon the left arms. Then take off the bandages.



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## THROWING LIGHT.

This game is a wonderfully interesting one, though, like all others, its success depends very greatly upon the amount of energy that is thrown into it by the players. A word is chosen to be the subject of conversation by two of the party, and must be known to themselves only: It should be a word to which several meanings are attached, so that the remarks made in reference to it may be ambiguous and puzzling to the rest of the company. The two persons who know the word begin a conversation, referring to the word in all its different meanings, the others being allowed to add their remarks as soon as they have guessed what the word is.

Supposing the word fixed upon to have been *Hare*, which is also spelt in another way, the conversation could be very easily sustained in something like the following style :

*1st player*.—"I saw one the other day when I was out driving in the country."

*2nd player*.—"I had one sent for a Christmas box."

*1st player*—"My own is dark brown."

*2nd player*.—"And mine is nearly black."

*1st player*.—"Do you like it hot or cold."

*2nd player*.—"Between the two, I think."

Here some one who has discovered the word may remark, "Don't we read of some one in the Bible who might have lived longer if he had not possessed quite so much of it?" Thus the chat runs on until the players, one by one, as they guess the word, are entitled to take part in the conversation. The penalty for making a mistake and joining in the conversation before

the right word has been discovered, is to have a handkerchief thrown over the guilty person's head, which must be kept on until the word is really found out. The words Lock, Ball (Bawl), Deer, Pen, Belle, Bean, Seal, Pain (Pane), Boy, Handel, (Handle), Whale (Wail), and similar words with two or three meanings, are such as will be required.

## THE ARTISTS' MENAGERIE.

A pencil and a piece of paper of moderately good size are given to the players, each of whom is requested to draw on the top of the sheet a head of some description, it may be a human head or that of any animal, either bird, beast, or fish. As soon as each sketch is finished the paper must be folded back, and passed to the left-hand neighbor, no one on any account looking at the drawing under the fold. The body of something must next be drawn. As before, it may be either a human body or that of any animal, and the papers must then be again folded and passed to the left. Lastly, a pair of legs must be added, or it may be four legs, the number will depend upon the animal depicted. The productions all being complete, they are opened and passed round to the company, who will be edified by seeing before them some very ridiculous specimens of art.

## THE AUCTION.

A variety of ridiculous articles are done up in paper parcels, which the auctioneer sells to the highest bidder; the contents, of course, being unknown.

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## THE JOLLY MILLER.

The Jolly Miller is a game that may be played either in the open air or in the drawing-room, therefore it may be allowed to take its place among the list of round games. Not being generally considered, however, one of the most refined of recreations, a good large empty room, or a servants' hall, will be quite as suitable for its performance as the drawing-room. Each gentleman chooses a lady for a partner, excepting one who may be kind enough to volunteer to be the miller. This solitary one takes his stand in the middle of the room, while his companions, in couples, arm in arm, walk round him singing the following lines:—

“ There was a jolly miller who lived by himself.

As the wheel went round he made his wealth ;

One hand in the copper and the other in the bag,  
As the wheel went round he made his grab.”

At the word “ grab ” every one must change partners, and while the transition is going on the miller has the opportunity given him of securing for himself one of the ladies. Should he succeed in doing so, the one necessarily left without a partner must take the place of the Jolly Miller, when he, like his predecessor, must occupy his lonely position until he is fortunate enough to steal a young lady from one of his friends.

## THROWING CARDS INTO A HAT.

A few persons sit in a circle with a hat in the center of the floor. The object is to see who can throw the most cards into the hat.



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## THE ARTIST'S SALE.

A certain number of the company take the part of statues. The artist then disposes of his works of art, either by auction or private sale.

## METAMORPHOSES.

Put on a loose coat hind side before, a wig over the face, and a false face on the back of the head. If this is done by eight persons a cotillion may be danced.

put on a high collar. Bury the chin in the collar, and slowly draw the neck out to its utmost length. Repeat this rapidly.

A boy or short man with a broom covered with cloaks and a hat, enters the room with his back to the company as if examining the pictures. The body can be lengthened or shortened.

Make an entire set of features on the forehead with India ink or lamp black. Cover the rest of the face with a white



Cover a long narrow table or two chairs with a cloth, under which lies a man holding in each hand a stick crosswise. Dress this with coat and hat, and make the two fight over the table.

Paint on each side the neck two black stripes about half an inch wide, about an inch from the middle of the throat, and

choker and cravat. By moving the eyebrows the moustaches will appear to move. Or :—

Take some one with very light eyebrows and no moustache. Paint eyes and eyebrows on the forehead, and connect them with the bridge of the nose. Paint heavy black moustaches.



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## PORTRAITS.

A frame about the size of an ordinary portrait frame, is placed upon a table, the space around draped with shawls. The portraits may be arranged as in tableaux, or the figures may glide in slowly.

## EYES.

Stretch a sheet, or newspaper, across one end of the room with various holes cut in it. Some of the company stand behind and place their eyes in the opening, to see if they can be recognized. The hands or any part of the face can be applied.

Curious effects may be obtained by observing the following directions :—

Paint four grotesque figures on a curtain allowing a space to exactly admit a person's face. Singing adds to the effect.

## TRICKS.

Two persons kneel on one knee, one holding a lighted candle and the other one unlighted. Without losing their balance, they must try to light the candle.

One, blindfolded, stands before a table, upon which is a lighted candle. He must take three steps backward, turn around three times, and walking forward try to blow out the candle.

Place a cork on top of a bottle or a table. Stand in front of it, fix your eyes on the cork, walk slowly backwards ten or twelve feet, extend your right hand, close one eye, and walk forward, till you think

you are near enough to knock the cork off with one blow of your finger.

Two persons, blindfolded, must shake hands starting from opposite sides of the room.

Pin a piece of paper to the wall. One, blindfolded, starts some feet from it and tries to touch it.

## THE RESTING WAND.

It is necessary in playing the Resting Wand that at least two people should be acquainted with the mystery attached to it and that they should make an arrangement with each other beforehand to understand each other's movements. One of these two persons is blindfolded, and placed with his back to the company, while his companion, with a staff in his hand, stands facing them. The latter of the two then begins an animated conversation with his friends, trying when talking to them to make frequent mention of their names. Stopping occasionally, he touches some one with the wand, saying at the same time to his friend, who is blindfolded, "On whom does the wand rest?" Strangers to the game will not all at once perceive that the wand is always made to rest on the person who was the last but one to speak, and that it is on account of this arrangement that the blinded person is able to mystify his friends by answering correctly the question, "On whom does the wand rest?"



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## THE BIRD-CATCHER.

One of the party is chosen to be the Bird-catcher. The rest fix upon some particular bird whose voice they can imitate when called upon, the owl being the only bird forbidden to be chosen. Then sitting in order round the room with their hands on their knees, they listen to the story their master has to tell them. The Bird-catcher begins by relating some incident in which the feathered tribe take a very prominent position, but particularly those birds represented by the company. Each one, as the name of the bird he has chosen is mentioned, utters the cry peculiar to it, never for a moment moving his hands from his knees. Should the owl be referred to, however, every one is expected to place his hands behind him, and to keep them there until the name of another bird has been mentioned, when he must, as before, place them on his knees. During the moving of the hands, if the Bird-catcher can succeed in securing a hand, the owner of it must pay a forfeit, and also change places with the Bird-catcher.

We must not forget to observe that when the leader or Bird-catcher, as he is called, refers in his narrative to "all the birds in the air," all the players are to utter at the same time the cries of the different birds they represent.

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## THE DUTCH CONCERT.

Each selects an instrument and imitates its sound, one at the piano playing a popular tune.

## WHO WAS HE?

This game is not unlike the game of "Person and Object," though by many people it is considered superior. The first player begins by mentioning four distinguishing traits, of either character or person, belonging to some remarkable individual of whom at that present moment he is thinking. Supplied with these four facts the company are expected to guess the name of the person at once, instead of having a number of guesses, as in similar games of the kind; indeed, for every wrong guess a forfeit can be claimed.

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## THIS AND THAT.

The trick in this game that must be understood by the two of the company who are to take the leading part in it, is nothing more than that the word *that* is to precede the article that has been chosen for guessing. For instance, one of the two players acquainted with the game goes out of the room while an article is chosen by one of the company as the *object* to be guessed. The absent one is then recalled, when the second player acquainted with the game remarks that something in this room has been touched, and requests him to name the article.

"Do you think it was this music book?"—  
"No."

"Was it the arm-chair?"—"No."  
"Was it the writing desk?"—"No."  
"Was it this chair?"—"No."  
"Was it that bracket?"—"Yes."

The performance may be repeated until the secret has been discovered.

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## THE FEEDERS.

Two persons, blindfolded, must try to feed each other with flour, or rice ;

Or :—

One is blindfolded and the others feed him with water until he guesses who is feeding him.

## CLAIRVOYANCE.

One is seated, blindfolded. His accomplice says "Silence," and then, "Stop, stop, stop, stand, stop, where do I stop?" pointing to various members of the company. He stops at the person who spoke last.

The accomplice leaves the room and one object is decided upon, which he is to guess. The catch is in the leader asking questions, altering the catch-word each time. In the first instance placing *a* before the object, then *the*, next *this*, and then *that*.

Or, the object is known by the leader pointing to something black just before the object itself, or a thing with four legs, or naming it after one beginning with a vowel. Almost any arrangement may be made between the two.

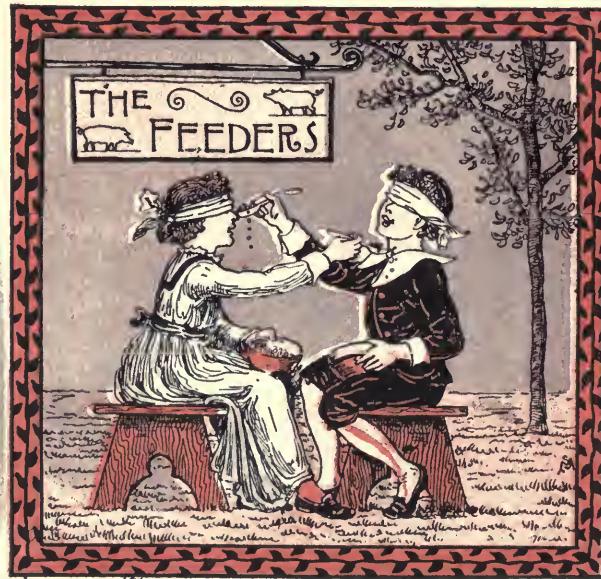
One goes out, a small article is chosen, and the room darkened. The accomplice within places his watch near the article chosen. There must be silence on the part of the company.

## I HAVE A CHICKEN.

One sentence at a time is repeated by each, every time the question going back to the leader.

"I have a chicken."  
"Can she walk?"  
"Yes, she can walk."  
"Can she talk?"  
"Yes, she can talk."  
"How does she talk?"

Each must crow.



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## FLOUR AND THE RING.

Make a mould with a cup of flour and place a ring on top. Each must cut off a slice, and the one who causes the ring to fall must take the ring out with his mouth.

## PANTOMIME.

Songs and Ballads are sung, while some of the company act them out in pantomime.

to tell you that she has a bird (or whatever you like). The person addressed then says the same words to her left-hand neighbor, adding something else about the bird—namely, it has a long tail, a plumed head, etc. It goes on round the circle, every one adding something to the description, until the subject is exhausted. Any one who makes a mistake has to wear a horn of twisted paper on her head, and is addressed as “one-horned lady, always one-



## GENTEEL LADY.

A very amusing game for the evenings is that of *Genteel Lady*. The party having been arranged in a circle, one of them turns to her left-hand neighbor and says, “Good morning, genteel lady, always genteel; I, a genteel lady, always genteel, come from that genteel lady—pointing to her right-hand neighbor—always genteel,

horned,” or two-horned lady, according to the number of mistakes she makes.

## BURIED CITIES.

Form sentences with the name of a city buried, so that it is not easily recognized. It may be in two or more words, but the letters must occur in regular order.

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## ADVERBS.

An adverb is chosen. The one who goes out must guess the adverb by the manner in which the questions are answered.

## THE CRITICS.

This is an amusing game if played by a good-natured party. One is selected to gather up the criticisms or opinions of the players in regard to one of their number. These opinions are whispered to the leader who keeps them carefully in mind until all have expressed themselves. Then he says to the victim :—

“ Somebody says you are very vain.”

“ O that is Mary White.”

“ Wrong. Somebody says you are remarkably good-natured.”

“ Mr. Selden must have said that.”

“ Wrong. Somebody says that nobody knows what your nose knows.”

“ Not original at all events. I think I’ve heard Clarence repeat that.”

Clarence proves to be the guilty party, and is obliged to take the victim’s place, and listen to similar criticisms. Care must be taken to avoid being unpleasantly personal, as these games are intended to cement friendships and not to destroy them, or to cause the least ill feeling.

## JUDGE AND JURY.

The first thing to be done in this game is to select a judge and three jurymen. A piece of paper is then given to each of the remaining company, who, after due con-

sideration, must write down the name of some one in history, the incidents of whose life they recollect sufficiently to be able to narrate. All having made their selection, the papers are presented to the judge, who calls upon one after another to submit to an examination. Supposing the first player to have chosen Guy Fawkes, he would be asked in what year he was born, in whose reign, to what country he belonged, what he did to make himself remarkable, what great men were his contemporaries, and anything else that might occur to the judge. No one, of course, with a superficial knowledge of history should accept the position of judge, nor yet that of juryman. If agreeable to the company, living characters may be personified; still historical ones are generally the most interesting, and it is astonishing how much instruction as well as real amusement may be drawn from the game.

## POSITIVE AND COMPARATIVE.

Two words are chosen with different meanings, but which sound relatively to each other as positive and comparative—as *sew—sower*. One must guess these words by definitions given by the others.

## SENTIMENT.

Each whispers to his neighbor on one side the name of a person, and on the other a sentiment. For example, “ Miss Mary Moore.” “ Kind hearts are more than coronets.” These are repeated together when the signal is given.

# SPORTS OF ALL SORTS

## PRESENT AND ADVICE.

All the players except two are seated in a row. One of these whispers in the ear of each child, "I present you with this," and then mentions some article, bird, beast, fish, or inanimate object.

The second, in like manner, adds, "I advise you what to do with it."

After the two have gone round the row, each player is called upon in turn to state the present and the advice received. One says, "I was presented with a *rooster*, and advised to put it on top of a steeple." Another says, "I was presented with a *monument*, and advised to put it in my pocket," and so on until all have given in their reports, and enjoyed a hearty laugh at the queer kind of advice.

## THE MUSICAL SNAIL.

A common garden snail may be made to perform musical sounds by making it crawl along a pane of glass placed on rests like a sounding-board; the sounds emitted will be something like those of a harmonium.

## THE FEATHER.

The players sit in a circle, each taking hold of the edge of a sheet with both hands and holding it up to the chin. A feather is placed on the sheet, and the players are to keep it in motion by blowing it, while one of the company is outside the circle, trying to catch it by reaching out his hands. The quickness with which the position and direction of the feather can be changed by blowing sharply, will make the efforts of the catcher futile for some

time. When he catches the feather, the person in front of whom it is caught must exchange places with him.

## ALPHABET GAMES.

Provided with a good boxful of letters, either on wood or cardboard, a clean table, a bright fire, and three or four pleasant companions, a very pleasant hour may be spent. It is almost needless to give directions how to proceed with the letters, for they can be used in a variety of ways, according to inclination. Sometimes a word is formed by one person, the letters of which he passes on to his neighbor, asking him to find out what the word is. A still more interesting method is for the whole party to fix upon one long word, and all try in a certain time how many different words can be made of it. Or another way, even better still, is to shuffle the letters well together, and then to give to each person a certain number. All must then make a sentence out of the letters, whether with or without sense, as best they can. The transposition of words, too, is very amusing, and can be done either with the loose letters or with pencil and paper.

The names of poets, authors, or great men famous in history may be given, the letters of which may be so completely altered as to form words or sentences totally different from the original.

For instance:—

We lads get on.  
Rich able man.  
Side Rail.  
Pale Noon.

W. E. Gladstone.  
Chamberlain.  
Disraeli.  
Napoleon.

# SPORTS OF ALL SORTS

## SHADOW PICTURES.

Hang up a white sheet very smoothly, and if *NET* the shadows will be much sharper. Behind it place any amusing scene. Set a light behind the screen about three or four feet from the furniture, and have the performers step sideways over the light when they enter.

## THE BUMBLE BEE IN THE GARDEN.

Each gentleman takes the name of an insect, and each lady that of a flower. One standing in the center begins to tell a story, and when *he* brings in the name chosen by any one, that person must stand and go on with the story. The words



## BOSTON.

The company are seated and numbered. One standing in the center calls out two numbers who must change places, and the caller must try to obtain one of the seats. At the call of "Boston" all change.

Similar to this is "Penny Post," when the company take the name of cities and the postman in the center says, "The post is going between — and —."

If there is a large circle four numbers may be called at one time.

flower, I, and bush must not be used, or a forfeit is demanded. When the word sun is mentioned all must get up and turn around, and at watering pot all must change seats, the one standing at the time trying to secure one.

## COMES, IT COMES.

One says, "Comes, it comes." The others, "What do you come by?" "I come by"—naming the first letter of some object in the room.



# FIRESIDE FUN

## CATCH GAMES.

Say the following, making the motion with the hand: "The moon has a round face, two eyes, a nose, and a mouth." It must be done with the left hand.

"Have you seen my cat?"

"Yes, I have seen your cat."

"Do you know what my cat is doing?"

"Yes, I do know what your cat is doing."

"Can you do as he does?"

The one who replies must shut his eyes at each answer.

My friend does not like peas what shall I give her to eat? The letter P must be avoided in the answers.

"I have just come from shopping."

"What have you bought?"

The article must be something that can be touched in kind.

With the right hand touch in turn the fingers of the left, saying: "Tom Tiddler's wife is dead, poor thing." "Look here," must be said before beginning.

Say the following three times without making a mistake:

"Who goes there?" said she.

"Who is there?" then said I.

Then said she, "Here am I."

Place a sheet of paper so that a person can see it though he is not likely to. Place it on his own back.

Sit down on the floor and get up without touching anything.

Ask two people to stand on a newspaper, with free use of their arms and yet not be able to touch each other. Put the paper on the threshold and shut the door.

Ask somebody without looking at a watch or clock to draw its face. The number III. is invariably made IV.

## A VERY CURIOUS PUZZLE.

Put down in figures the year in which you were born; to this add 4; then add your age at your next birthday, provided it comes before January 1, otherwise your age at last birthday; multiply result by 1,000; from this deduct 678,423; substitute for the figures corresponding letters of the alphabet, as A for 1, B for 2, C for 3, D for 4, etc. The result will give the name by which you are popularly known.

The foregoing arrangement is for the year 1889. For succeeding years add 1,000 for each additional year to the amount deducted. Thus, for 1890, deduct 679,423; for 1891, 680,423, and so on.



## FIRESIDE FUN

### GAMES FOR ALL HALLOWE'EN.

The sports are often prefaced with a sheet and pillowcase party, in honor of the ghosts, who in the olden time appeared to enjoy the festivities of this eve of all saints.

The first ceremony of All-Hallow Eve is the

#### PULLING OF THE KALE.

If in the country, the guests go out hand-in-hand, with their eyes shut, and pull the first they meet with. Its being big or little, straight or crooked, is prophetic of the size and shape of the grand object of all these spells—the husband or wife. A bit of the stem, when tasted, is indicative of the temper and disposition of the partner. Some are sweet, some sour, and a few bitter.

When it is impossible to pull the stalks from the ground they may be purchased at a market and placed in a bag. They are then drawn out one at a time, and after each fair owner has read her future she cuts her initials on the stalk and all are placed on a table and covered with a cloth. The gentlemen are then admitted and each one draws in his turn, without seeing under the cloth.

If the evening ends with dancing each gentleman dances the first dance with the lady whose stalk he has drawn. The Christian name of each girl's husband will be the same as that of her partner.

The amount of dirt upon the kale-stalks foretells the wealth of the owner.)

#### DIVING FOR APPLES.

A tub is partly filled with water, and apples with names pinned to them, thrown in. The fun consists in diving for the apples with the mouth.

#### BOBBING FOR APPLES, OR BOB CHERRY.

The apples are hung by strings tied to the stems, so high that the company must jump to catch at them with their mouths, the hands being tied behind the back.

#### FATEFUL COLORS.

An old rhyme runs :

“ O green is forsaken  
And red is forsworn ;  
But blue is the truest color that's worn ”

Make pretty favors of these colors and draw at random.

#### APPLE PARING.

To find the first letter of your lover's name :—

“ I pare this pippin round, and round again,  
My shepherd's name to flourish on the plain ;  
I fling th' unbroken paring o'er my head—  
Upon the floor a perfect *L*\* is read.

\* Or any other letter.

To make trial of the fidelity of two lovers by sticking an apple-kernel on each cheek.

“ This pippin shall another trial make,  
See from the core two kernels brown I take.  
This on my cheek for Lubberkin is worn,  
And Bobby Clod on t'other side is borne ;

“ But Bobby Clod soon drops upon the ground,  
A certain token that his love's unsound ;  
While Lubberkin sticks firmly to the last,  
Oh! were his lips to mine but joined so fast.”



# FIRESIDE FUN

## THE CUP OF FATE.

Arrange three cups upon a table in the middle of the room. Fill one with vinegar, one with water, and leave one empty. Each person is led blindfolded to the table and dips his fingers in the first cup he touches. If it contains vinegar he will marry a woman with a disagreeable disposition; if water she will be sweet tempered, and if empty he will die an old bachelor. The position of the cups ought to be changed after each trial, so as to confuse the next victim of fate.

## BALLS OF FORTUNE

are also predictors of the future. They are little balls of cornmeal dough in which bits of paper bearing a name have been concealed. There are an equal number of masculine and feminine names, and when finished they are placed in a shallow pan filled with water. They will soon begin to rise and are then taken out, two at a time, those nearest each other being selected. If the names on the papers are of a man and woman they will marry. If two women bob up together they will die as spinsters; if two men, bachelorhood is their fate. Some of the balls will rise unbroken; these show the persons whose names they contain to be of stubborn, sullen disposition. It is better to use a lead pencil for writing the names as the water is apt to blur ink and make it illegible.

## FAIRY BOATS.

The fairies came in boats as well as on prancing coursers, and the making, launch-

ing, and cruising of these little barques is one of the prettiest games of All-Hallow Eve.

Take the empty half-shells of English walnuts and fill them with melted white wax. While heating the wax stir in a few drops of oil of cloves, and, after filling each shell, place a short piece of coarse cotton cord in the center.

When they are to be used launch the spice-laden barques in a tub of water, then light each taper after it has been named by its owner or some other member of the company. Set the water in motion by moving the tub, then the work of fate will begin.

If two boats approach each other, touch and continue the journey together, the owners' paths in life will some time be the same. If a light sputters and soon goes out the owner will have a brief and unhappy career. Those lights which burn longest predict long life.

If a boat refuses to leave the wharf its owner is lacking in energy, and the jostling of two boats denotes that the persons whose names they bear will soon have a serious quarrel. So they go on weaving the thread of destiny, until one by one the lights go out and the guests are ready for something new.

## THE DUMB CAKE.

A cake of any kind desired is made by two or three girls, but during the making not a word must be spoken. Before baking, a ring, a half-dime, and a pearl button are placed in the dough by some

# FIRESIDE FUN

elderly person. On All-Hallow Eve it is cut in as many slices as there are unmarried people present. The cake is eaten, and perfect silence reigns until the three articles are found. The ring tells who will be married first, the coin foretells wealth, and the button denotes spinster or bachelorhood according to the sex of the winner.

#### SNAP-DRAGON.

Brandy or some ardent spirit is lighted in a dish filled with raisins, figs, or small

together and remain together longest will surely wed.

#### NUTS IN THE FIRE.

Two nuts are put upon the stove or the bars of the grate, and each is named after a lad and lassie. If a nut cracks or jumps, the lover will prove unfaithful; if it begins to blaze or burn, he has a regard for the person making the trial. If the nuts burn together, those they are named after will be married.



fruits. These must be plucked out with the hands and eaten as quickly as possible. Whoever secures the most will be married within the year.

#### THE NEEDLE TEST.

Names are given to needles floating in a bowl of water. Those which are attracted

#### MELTING LEAD.

A test of the genuineness of the professions of a lover is to melt a quantity of lead, and pour it into a vessel containing cold water. The curious shapes which it assumes are interpreted by those expert, as indicative of his sincerity and fidelity or the reverse.

# FIRESIDE FUN

## BLOWING OUT THE CANDLE.

Blindfold one of the party, and place him two or three yards from, and facing, a table on which there is a lighted candle. Now tell him to turn completely around twice, then advance towards the candle and blow it out. His repeated failures will cause great amusement, and also forcibly illustrate how helpless a person is when deprived of sight.

## MESMERISM.

The one to be mesmerized is seated opposite the mesmerizer. Each has a tumbler of water and a plate, that of the victim being blackened on the bottom. The victim must keep his eyes on the face of the other and imitate the motions. The mesmerizer dips his fingers in the water,

then rubs them on the bottom of the plate, then on his face, and so on, till the victim's face is well blackened.

## THINK OF A NUMBER.

Tell your neighbor to think of any number he likes, but not to tell you what it is. Tell him then to double it; when he has done that, let him add an even number to it, which you yourself must give him; after doing this he must halve the whole, then from what is left take away the number he first thought of. When he shall arrive so far, if his calculations have all been made correctly, you will be able to give him the exact remainder, which will simply be the half of the even number you told him to add to his own.





# FIRESIDE FUN

## A NEAT TRICK.

Say to a person that you can show him something he never saw, which you yourself never saw, which nobody else ever saw; and which, after you two have seen it, nobody else shall ever see. Then, simply crack a nut, display the kernel as something never seen before; you may then eat it, and safely assert that nobody shall ever see it again.

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## EATABLE CANDLE-ENDS.

Punch with a metal tube a few pieces out of some apples; place in one end of each piece a strip of burnt almond, and make the whole look as much like candle-ends as possible. During the entertainment have them brought in, and, lighting them one by one, proceed to explain in the "patter" the relish there is in tallow, and then eat them off as quickly as possible. The almond strips imitating the wick of the candle should be slightly oiled, to make them burn readily. A quick lad will be able easily to extinguish the flame before it reaches his mouth without letting it appear that the flame is extinguished. The imitation candle-ends should *not* be handed round for inspection; but when the performer is able to make a clever substitution it may be advisable to allow some *real* candle-ends to be carefully examined.

The instructions as to *How to Swallow a Flame* come in appropriately here. On putting the candle or other lighted object to the mouth, breathe strongly inwards; the flame will then enter the mouth without

touching or scorching the lips, and as the lips close will become extinguished.

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## TO EXTRACT A CORK FROM A BOTTLE WITHOUT TOUCHING THE CORK.

Fill a bottle full of water or other liquid, and cork it so tightly that the bottom of the cork is flush with the liquid. Wrap the bottle round at the bottom with a thick cloth, and knock it against some immovable object. The motion of the water acting as a solid body should force out the cork.

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## THE HIGH JUMP.

Tell one of your friends to place two chairs back to back, about two feet apart; then to take off his shoes, and jump over them. If he fails or fears to try, take off your own shoes, put them side by side, and jump over them. This was what you expected your friend to do, only he didn't understand it that way.

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## THE BOTTLE FOUNTAIN.

Force a glass tube, one end of which is a trifle larger than the other end, through the stopper of a bottle, with the small end of the tube upwards. The bottle should be about two-thirds full of water, and the tube should reach nearly, but not quite, to the bottom. Blow with considerable force down the tube, and on quickly removing the mouth the water will spurt out, forming a fountain of spray so long as any water remains in the bottle.



## FIRESIDE FUN

### THE CUT STRING RESTORED.

Take a piece of string about four feet long; hold the ends, points upwards, between the first and second finger and thumb of the left hand, and the first finger and thumb of the right hand, letting the remainder of the string hang down in a loop; then bring the right hand close to the left, crossing at right angles that end of the cord held in the left hand, and continue to pull until half the length of the string has passed the left hand, at the same time slipping the third finger of the left hand between the two parts of the string. The first finger and thumb of the right hand should then seize the string at a point just below the little finger of the left hand, the third finger of that hand at the same time drawing back the string towards the palm of the hand. The part of the string now held horizontally between the two hands is only the continuation of the end held in the left hand, although it will appear to be the middle of the string. This piece of the string some one of the audience should be invited to cut, and thus apparently cut the string in half, although in fact he will only be cutting off two or three inches. Place all the ends of the string between the teeth, withdraw the short piece with the tongue, and show the remainder—apparently the string as it was at the commencement. Of course, the string must not be measured, or the trick will be detected. Some little practice will be needed before the necessary arrangement of the string can be neatly made.

### AN IMPOSSIBILITY.

Take a coin (a cent will do) from your pocket, and tell a person you will place the coin on the floor immediately in front of him, and stand him in such a position that he cannot pick it up. Then place him with his back to the wall, his heels close together, and touching the baseboard. Tell him that he can have the coin if he can pick it up without moving his heels. It will be found to be impossible.

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### TO PULL A STRING THROUGH A BUTTON-HOLE.

Tie together the ends of a piece of string about two feet long; pass it thus tied through a button-hole of the performer's coat; hitch each end on to one or other of the thumbs, catch up with the little fingers the upper strings on the thumbs of the opposite hand; then stretching out the hands will have the effect of giving the string a very complicated appearance. If the hold of the right thumb and left little finger, or *vice versa*, be then loosed, and the hands smartly separated, the string will come away from, and seem as though it had passed through, the substance of the coat.

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### OPINIONS.

A judge is chosen to whom the others each tell his opinion of a certain member of the company. When all have spoken, the member must guess from whom each opinion comes, as the judge calls them out one by one.

# FIRESIDE FUN

## BROTHER I'M BOBBED.

Two persons are blindfolded and sit back to back while the rest of the company walk around in a circle. One of those blindfolded must understand the game, and with a knot in his handkerchief hit the other every time those in the circle make a round. The one struck says, "Brother I'm bobbed." "Who bobbed you?" He naturally guesses one in the circle.

## THE TRAVELER.

The leader asks the following questions and the answers must be given in turn alphabetically. "Where are you going?" for instance, "To Boston." What will you do there?" "Bake bacon and beans."

## GOSSIP.

One invents and writes down a short story. This is whispered around the circle



## QUAKER MEETINGS.

Seated around the room one whispers to each something absurd to do. No word must be spoken and no one must laugh. One claps his hands, and each in turn must do, in pantomime, what he was told. When all are through, each must turn and shake hands with his neighbor, saying, "Friend, how dost thee do?"

as accurately as possible. The last one tells aloud what he has heard, and it is compared with the original.

## FIZ AND BUZ.

All count in turn. When five or a multiple of five is reached, the player must say *fiz* instead of the number, and *buz* for seven or a multiple of seven.

# FIRESIDE FUN

## TRADES IN PANTOMIME.

One person leaves the room, while the others fix upon some business or trade, which they must represent by actions when he returns. When he guesses the trade being acted, the one who gave him the clue must leave the room, and endeavor to guess another trade which may be acted.

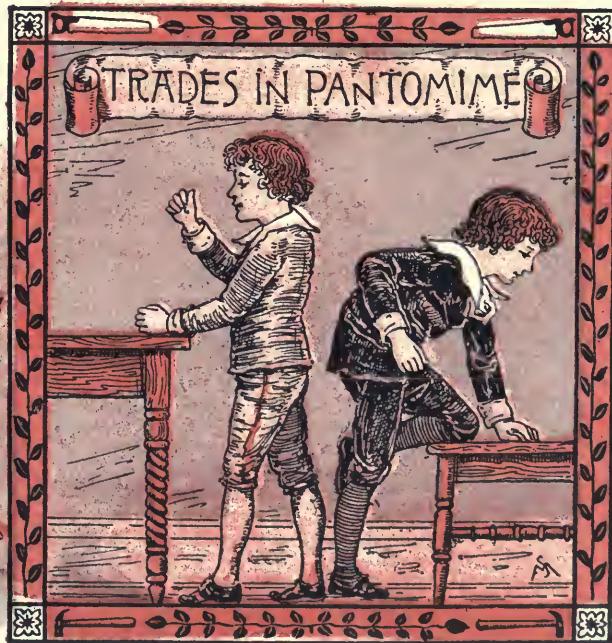
## TO PLACE WINE UNDER A HAT, AND TO DRINK IT WITHOUT TOUCHING THE HAT.

Cover a glass of wine over with a hat placed on an ordinary table, and say that you will drink the wine without touching the hat. As a preliminary, impress upon the company the necessity of every one abstaining from touching the hat; then get

under the table, and pretend from there to drink the wine by sucking it through the table. After getting up request some person (who will not be likely to refuse) to remove the hat, in order to ascertain whether the wine has disappeared. Immediately upon this being done, take up the glass and swallow its contents, claiming to have drunk the wine without lifting the hat. Of course this deception should not be practised more than once before the same audience.

## THE MERCHANT.

Each selects a country, and the merchandise of each must be guessed by the others from the country and the initial letter—"I am a merchant from Florida and I sell O—."





# FIRESIDE FUN

## ○ \* WHAT IS IT LIKE?

One goes out while the others choose an object in the room. Each is asked in turn what is it like? and then why is it like it? or,

One person may think of the object to be guessed.

## NONSENSE.

One whispers to his neighbor an article, the next one an adjective, next a singular noun, verb, adverb, a number, adjective, and plural noun. The last one whispers to the first. Each says aloud what he has heard, and a complete sentence is formed.

## ○ \* THE BUILDERS.

One begins by saying, "My father bought a house and in it he put——" something beginning with A. The next follows with an article beginning with B, and so on. This can be varied by saying, "built a house," and naming all parts of architecture.

## GUESS.

One gives the first letter of something in the room; the others in turn guess what the next letter is, and so on.

## THE COBBLER.

The players form a circle around one of their number, who personates the Cobbler, and for whom a stool is provided, on which he takes his seat, saying, as he goes in mimicry through the operations of his trade: "Come, ladies and gentlemen, come, and let me try on your shoes!"

to which the band reply by dancing round him as quickly as possible, singing, "Try! Try!" The Cobbler, without moving from his seat, strives to seize one of the dancers—a lady by her dress or sash, a gentleman by his leg—and if he succeeds, becomes master and remains idle in the midst of the circle, while his prisoner pays a forfeit and becomes Cobbler.

## SCHOOL.

All stand in a row and are numbered. In front is the teacher, who calls out a number, and the following dialogue takes place :

"No. 5 you are whispering."  
"What, sir? me, sir?"  
"Yes, sir, you sir."  
"No, sir, not I sir."  
"Who then, sir?"  
"No. 7, sir."  
"No. 5 go to the foot."

The second line must be spoken before the teacher has finished asking the first question or the member goes to the foot.

## COMPLIMENTS.

Men and women sit alternately in a circle. Each chooses an animal and asks his neighbor why he wishes to be such an animal.

## CONUNDRUMS.

Each receives from his neighbor on either side a noun. He must make a conundrum from the nouns, to be guessed by the others.

# FIRESIDE FUN

## THE READER.

Each chooses a trade or profession. One reads aloud, pausing every now and then to point to one member, who must, without hesitation, substitute some word relating to his trade or profession, the reader going on as if without interruption.

## CONSEQUENCES.

The old-fashioned game of Consequences is so well known that there are doubtless few people who are not thoroughly acquainted with it. It is played in the following manner:—Each person is first provided with half a sheet of note paper and a lead pencil. The leader of the game then requests that (1) *one or more adjectives* may be written at the top of each paper by its owner, and that, having done so, the paper may be folded down about half an inch, so as to conceal what has been written. Every one then passes the paper to the right-hand neighbor, and proceeds to write on the sheet that has just been given him by his left-hand neighbor, (2) *the name of a gentleman*, again folding the paper down and passing it on to the right. Then (3) *one or more adjectives* are written; then (4) *a lady's name*; next (5) *where they met*; next (6) *what he gave her*; next (7) *what he said to her*; next (8) *what she said to him*; next (9) *the consequences*; and lastly (10) *what the world said about it*.

Every time anything is written the paper must be turned down and passed on to the right. As soon as every one has written

what the world said the papers are collected, and the leader will edify the company by reading them all aloud. The result will be something of this kind, or perhaps something even more absurd may be produced—“The *happy energetic* (1) *Mr. Simpkins* (2) met the *modest* (3) *Miss Robinson* (4) in the *Thames Tunnel* (5). He gave her a *sly glance* (6), and said to her, ‘*Do you love the moon?*’ (7). She replied, ‘*Not if I know it*’ (8). The consequence was *they sang a duet* (9), and the world said, “*Wonders never cease*” (10).

## CROSS PURPOSES.

One whispers a question and another an answer to each, and when all are supplied, they tell in turn what has been said to them.

## PUSH PIN.

The game is usually played by two players only, and each player puts down on the table one, two, three, or more pins, as may be decided upon. At starting the pins are to be placed in couples, head to head, one pin of each couple being placed by each player. Each player then alternately pushes his pin with his finger-nail, endeavoring to push it across his opponent's pin, and should he succeed both pins become his, but if he fail his opponent plays. The push is not to be a continued push, but a sort of a shove with the finger-nail, by bending it on the table and letting it fly up to hit the pin in the required direction.

# FIRESIDE FUN

## THE PRINCESS OF HUGGERMUGGER.

Two persons, each with a lighted candle, start from opposite sides of the room, saying solemnly the following lines. No one must laugh.

"The Princess of Huggermugger is dead."  
"Alas! when did she die?"

"Last night at midnight."

"Peace to her ashes."

these words, he to whom it applies, must repeat it. If the same word is said a second time, it must be repeated twice, and so on. When merchandise is spoken, all must echo it once or twice according to the number of times it has been said.

## PERPLEXITIES.

Two leaders are chosen, and each of the company, in turn, propose enigmas, sing the first verse of the song, which must be



## THE ECHO.

One tells a story which echo interrupts whenever the narrator pronounces certain words. These words relate to the profession or trade of the subject of the story. If the story is about a merchant, each takes the name of some article of merchandise. When the speaker says one of

answered by the second, or recite the alternate lines of a poem, all of which must be solved by the leaders.

## FLATTERY.

Say five flattering things to your next neighbor, carefully avoiding the use of the letter L.

# FIRESIDE FUN

## HOT COCKLES.

One sits down and another, blindfolded, kneels and hides his face on the lap, placing his open hand on his own back. He cries, "Hot cockles, hot." Another strikes his open hand; the sitting one asks who strikes. If the guess is wrong a forfeit must be paid.

## THE DINNER PARTY.

Some one proposes to give a dinner party, and asks each to mention a dish, not by its name, but by something it resembles. The others to guess the dish.

## WORDS.

One goes out and the others think of a word, each person taking a letter. When questioned the answer of each must contain a word beginning with that letter.

## PUT IN A WORD.

One goes out and a word is chosen. He asks questions of each in turn, and the answer must contain the word chosen; or,

A story may be told by each player, and the word cleverly inserted.

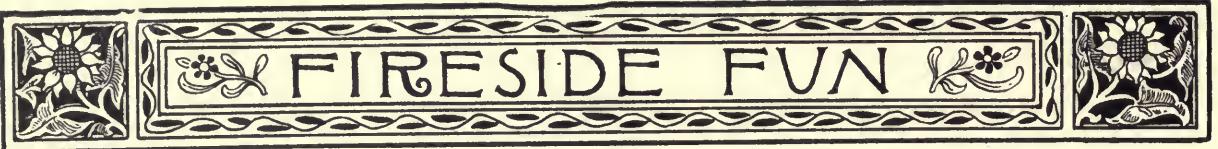
## THIMBLE IN SIGHT.

All but one leave the room. A thimble or penny must be placed so as to escape notice and yet in sight. As each discovers it, he must quietly take a seat.

## JACK'S ALIVE.

A small piece of stick is lighted at one end and the blaze blown out. It is then passed from one to another, each saying "Jack's alive." The player in whose hands the spark dies must perform any feat given him by the others.





## FIRESIDE FUN

### PAIRS.

Great fun may be extracted out of this game, and it is admirably adapted to boys who (as most of us know) seem to take an intense delight in making each other appear ridiculous. Each gentleman is requested to choose a partner for himself. Should ladies be among the company, it is needless to say that the game will be all the more interesting, especially if there be a sufficient number to provide a lady for each gentleman. One gentleman alone, who personates a lawyer, walks up and down the room in front of the various couples, asking questions of any one he pleases. The answers to his questions must be answered, however, not by the person addressed, but by his or her partner. It may, therefore, be easily imagined what inappropriate replies may be given. For instance, the lawyer may ask a lady what is her favorite occupation. The lady's partner, who must answer the question while she herself remains perfectly silent, may say "dressing dolls," "cricketing," "playing leap-frog," or anything else equally wide of the mark. The lady must patiently hold her tongue, or incur the penalty of paying a forfeit. Those who feel themselves libelled, however, by the remarks made about them by their partners, have the satisfaction of knowing that they will most likely have the opportunity of retaliating before the game is over, because when their turn comes to answer the questions addressed to their partners, they can give tit for tat.

### KEY TO CHARACTER.

A key is passed from one to another, the giver whispering, "Give it to the person with the——naming some trait of character. When it has been passed a sufficient number of times, the one who first received it says, "I was told to give it to the one with the best temper, and I gave it to——," and so on.

### NOTABLE NUMBERS.

Each of the party is to write on a slip of paper some number. Then the papers are all to be folded up and collected in a hat. When collected, they must be shaken so as to be thoroughly mixed, and the hat being passed around again, each player is to take one of the papers, and, reading the number upon it, is to tell why the number is famous. For instance: "Number Seven: There are seven days in a week." "Number twelve: There are twelve in a dozen." "Number three: Three feet make one yard." "Number four: The Fourth of July." "Number ten: The Council of Ten." Persons well posted will find something to fit almost any number, while those who cannot think of anything in connection with their numbers must contribute to the amusement by paying forfeits.

### CATECHISM CARDS.

Two packs of cards are dealt. In turn each asks a question and names a card in his hand. Whoever has the mate answers the question.



# FIRESIDE FUN

## MACHINE POETRY.

A pack of cards is dealt. One holds up a card, names it and calls out any word he may think of. Those holding the corresponding cards of the other three suits must each give him a rhyme for his word with which he must make a verse.

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## WHISTLING FOR THE JACK.

Cards are dealt. Each lays a card in the center of the table, playing rapidly and in turn. When a Jack appears the one who whistles first takes the pile.

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## JACKSTRAWS WITH CARDS.

The cards are thrown loosely on the table, and each draws out one as in Jackstraws.

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## STOCK BROKERS' BOARD.

The leader takes a pack of cards which are passed one by one around the circle as quickly as possible. The card must be named three times as it is passed. When the card is an ace, instead of saying an ace, the player must say, "Oh! oh! oh!" and a knave, "Hm, hm, hm."

---

## AUTHORS.

Any number of cards may be made. Each writes the name of an author, and the others in turn add one of his works, until there are three on each. History or geography cards may be made in this way, and played like the game that can be bought.

## WORD MAKING AND WORD TAKING.

From a box of letters each draws two and puts two into the pool, face downwards. One begins and tries to make a word with his own letters and those in the pool, drawing one at a time. If he cannot do so he throws his letters into the pool and draws two from the box for his next turn. If the second player succeeds in making a word, the third may take it away from him if he can make another word by adding one or both of his own or by drawing from the pool.

---

## WHEEL OF FORTUNE.

Draw a picture of a wheel and a number between each spoke. With eyes shut, each must bring the pencil down upon the paper. If within the wheel, he scores the number upon which his pencil has fallen.

---

## THE HANGING GAME.

One thinks of a proverb or quotation and makes short dashes on a piece of paper in place of the letters, an upright line dividing the words. The opponent guesses a letter, and if it occurs in the sentence the letter is placed on the dash to which it corresponds. If the letter is not in the sentence, it is hung by making a head on a gallows. Thus all letters incorrectly guessed are hung by head, body, two arms, and two legs, and the object is to guess the sentence before one is entirely hung.

# FIRESIDE FUN

## GAMES WITH PAPER AND PENCIL.

### PARODIES.

Each writes a parody involving a certain idea or word, in the measure of some well-known poem.

### READY RHYME.

Two, four or more words that rhyme are written on a piece of paper and given to each. A complete verse must be written from these.

### CRAMBO.

Each writes one or two nouns on one slip and a question on another; or both may be written on one. All are shuffled and drawn. An answer to the question must be written in verse, bringing in the nouns.

### CONGLOMERATION.

Each takes six slips and writes a word on each. These are shuffled, and each drawing six slips must write a sentence



### POETRY MAKING.

Each writes a line of poetry on a sheet of paper, and then passes it on to his neighbor, who must write a line that will rhyme with the preceding one, and pass it on to the third person, who, in turn, will write another line to rhyme with the one above, and so on round the table.

containing all the words. Other words may be added or not as the company decide.

### THE ARTIST.

Each draws some kind of a line, the papers are folded and passed, or mixed and drawn. Each then draws a figure which is partly formed by the line.



# FIRESIDE FUN

## RHAPSODIES.

One reads the last word of each line of a chosen poem. The others must each write a line ending with that word.

## CONFessions.

Each writes three sins or faults he has committed. The papers are mixed and drawn, and then each writes a person's name on his slip.

## FATE.

Each writes his own name and the papers are mixed and drawn. Then a character; then a future; and any other question decided upon.

## DEFINITIONS.

A noun is chosen and each writes an original definition.

## PREFERENCES.

Each writes replies to the following questions, and when all have written, the leader reads the papers and each one tries to guess the name of the writer:

- Who is your favorite author?
- Who is your favorite character in fiction?
- Who is your favorite character in history?
- What is your favorite flower?
- What is your favorite color?
- What do you most prefer?
- What is your greatest aversion?
- What quality would you most require in a friend?
- What do you like best to eat?
- Other questions may be added.

## THE READY WRITER.

Each takes a letter of the alphabet,

and writes a line in any metre chosen, all the words of which must begin with that letter; or,

A story may be written every word of which in each line must begin with the letters of the alphabet taken in succession.

## THE CRITIC.

Each writes the name of a book, turns down the slip and passes it to his neighbor, who writes a second title, then the author's name is written, and then a review.

## THE NARRATIVE.

All agree upon a title to the story. Each writes a few lines, turns it down and passes it to his neighbor, telling him the last word. So on around the table; or,

A letter may be written in this way.

## CARTOONS.

Each draws a picture of some eventful scene, or in illustration of some poem or proverb. The drawings are passed to each person who writes underneath what he thinks is the subject.

## ADJECTIVES.

A sheet of paper and a pencil are given to the players, upon which each is requested to write five or six adjectives. In the meantime one of the company undertakes to improvise a little story, or, which will do quite as well, is provided with some short narrative from a book.

The papers are then collected, and the story is read aloud, the reader of the same substituting for the original adjectives those

# FIRESIDE FUN

supplied by the company on their papers, placing them, without any regard to sense, in the order in which they have been received.

The result will be something of this kind: "The sweet heron is a bird of a hard shape, with a transparent head and an agitated bill set upon a hopeful neck. Its picturesque legs are put far back in its body, the feet and claws are false, and the tail very new-fangled. It is a durable distorted bird, unsophisticated in its movements, with a blind voice, and tender in its habits. In the mysterious days of falconry the places where the heron bred were counted almost shy, the bird was held to be serious game, and slight statutes were enacted for its preservation," and so on.

## VERBARIUM.

A long word, with as large a variety of vowels and useful consonants as possible, is given, and from thence in a given time, say five minutes, the company have to write down as many transpositions as they can make out of the word. Any number of the letters may be employed; but no abbreviation, foreign words, proper names, doubling of letters, or duplicate words with different meanings, are allowed.

## TRANSPOSITION.

Given two words of an equal number of letters, change one to the other by altering one letter at a time of the first so as to make a legitimate English word, continuing the alterations until the desired result

is attained. The conditions are that only one letter shall be altered to form each new word, and that none but words which can be found in English dictionaries shall be used. Here are some examples of the changes:

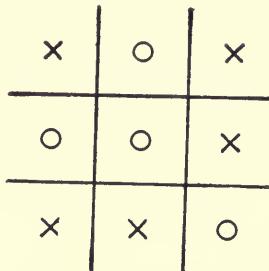
East to West—East, vast, vest, West.

Boot to Shoe—Boot, soot, shot, Shoe.

## SLATE GAMES.

There are a few simple slate games which have been in the past, and no doubt, will be in the future, the means of affording innocent amusement to many a youngster. They are none of them very elaborate, are usually intended for only two players, and are best grouped together under the one general heading of Slate Games. The first to be described is the game of

### NOUGHTS AND CROSSES, OR TIT-TAT-TO.



The game of Tit-Tat-To is played on a figure, similar to the annexed, made on an ordinary slate. The players alternately mark in the figure—the one a cross and the other a nought; he who first obtains a row either horizontally, perpendicularly, or diagonally, wins the game, and calls "the three jolly butchers, all of a row." The object of each of the players is equally to obtain such a row, and to prevent his opponent from obtaining one.

# FIRESIDE FUN

## BIRDS, BEASTS, AND FISHES.

Two boys take their slates, and each one writes down the first and last letters of the name of some bird, beast, or fish, first stating from which category the name is selected, and puts a cross for each of the intermediate letters. For example, A elects to write down the name of a beast, and marks on his slate as follows:—Hxxx; B will, perhaps, select a fish, and mark on his slate Hxxxxg; they then exchange slates and each tries to guess the name of the beast or fish indicated, and fills up the blanks accordingly. It is evident that those indicated above are respectively Horse and Herring.

## FRENCH AND ENGLISH.

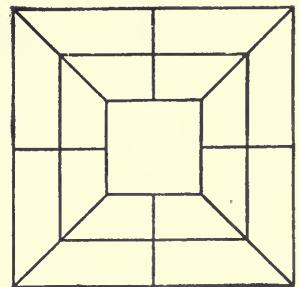
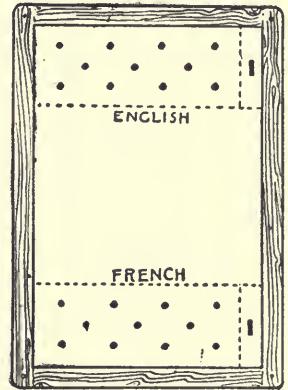
A slate should be divided into three divisions, the top and bottom divisions each having a small compartment marked off therein, as shown in the annexed diagram. One of the two end divisions should be allotted to the English and the other to the French, and marks put therein to represent the soldiers of the respective nations. Each player having provided himself with a well-sharpened pencil, the game is played as follows:—The players decide the order of play, and he first selected, being supposed to be English, places the point of his pencil at the spot marked in the smaller compartment of the English division of the slate, draws it quickly across the slate in the direction of the opposing army. The pencil will, of course, leave a line marking its track, and all the men of the opposite

side, through which the track passes, count as dead. Each player plays alternately, and he wins who first kills all the men on the opposite side. The track of the pencil must be rapidly made, and must be either straight or curved; any track in which there is an angle does not count. Sometimes the players turn their heads or close their eyes when making the track.

## NINE MEN'S MORRIS.

This figure is drawn. Two persons each take nine counters which they place by turns in the angles. When all are down move alternately. He who can play three in a straight line may take off any one of his adversary's except he has made a row. This must not be touched if there are any other men on the board. The one who loses all his men, loses the game.

It is well to bear in mind that the corners are the most advantageous points upon which to place the counters in beginning the game, as when so placed they count upon three different rows, the row from the corner to the center, and those to the right and left.





## THE PROPHET.

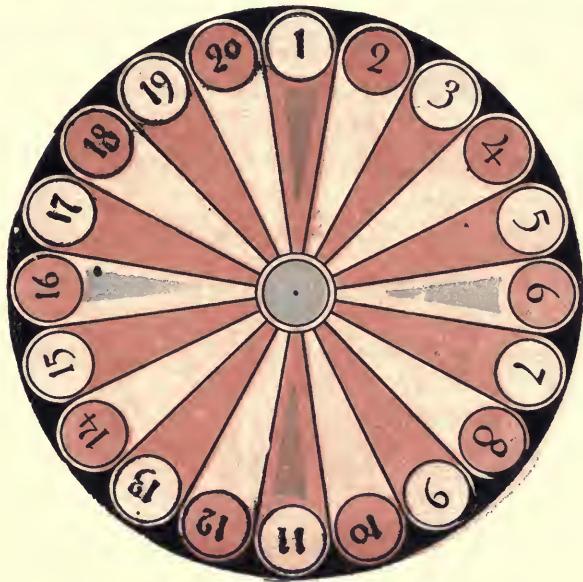
The Prophet, or Sibyl, as it is sometimes called, is a toy affording much amusement and diversion for the youngsters during the winter evenings. By its aid fortunes may be told and predictions as to circumstances of the future made with great confidence, for if the predictions should happen by any chance not to come true, the whole responsibility can be readily cast upon the Prophet. The toy is easily made, and by varying the table of prognostica-

tions the Prophet's opinion on an almost endless variety of topics may be taken.

To make the toy, cut a piece of pasteboard, a few inches in diameter, into a circle, and ornament the edges with some pieces of fancy paper. Then mark on the white surface of the pasteboard twenty equal divisions, by means of lines radiating from the center, and within each division place a number ranging in order from one to twenty. The figure of the Prophet should be made so that he has a venerable and sedate appearance, should be clothed in a robe reaching to his feet, and he should hold in one hand a small rod for a wand, which is to be made pointing downwards. The figure may perhaps be purchased, but it is better that it should be made, as it may then be more readily adapted to the taste or fancy, and it can be easily cut out of wood, cork, cardboard, or some other material. It will add much to the general appearance if the Prophet be supplied with a loose white beard.

When the card and figure are finished, the card is to be mounted upon a small wooden stand, through the center of which a steel wire is placed, and the figure of the prophet is to be fixed on the wire in such a manner that it may revolve freely.

The next thing to be done is to draw up a table of prognostications, which must equal in number the spaces marked upon the cardboard disc. This may be done in many ways. Sometimes the company present may be requested each to supply a set, or to supply alternately one of a set;



or it is better, perhaps, that he who is about to show off the oracle should previously have supplied himself with several sets, one of which, of course, must only be used at a time. The sets should be so arranged that each one is complete in itself, and the various prognostications in a set should bear some sort of relation one to the other.

When all is ready the performer should desire some one of the company to have his or her fortune told. The prognostications to be used are then to be handed to some other person, and the figure of the Prophet is to be set spinning, and according to the number of the division at which the wand of the Prophet points when it comes to a standstill, so, according to the prognostication bearing the corresponding number, may the fortune of the inquirer be expected to be.

The following prognostications may either be used, or may serve as models upon which tables can be drawn up:—

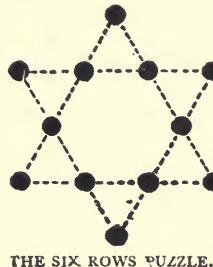
- 1.—At the end of a changeful life, wealth.
- 2.—Early and prosperous marriage.
- 3.—Great success at school.
- 4.—A speedy and important journey. —
- 5.—Will spend much time from home.
- 6.—Hours of pleasure followed by years of care.
- 7.—May expect to be thwarted.
- 8.—Will have invitations to numerous parties.
- 9.—All work and no play makes Jack a dull boy.
- 10.—Travels by land, and voyages by sea.
- 11.—Many changes will be your lot.
- 12.—It will be your misfortune, not your fault.
- 13.—A hearty playmate and a constant friend.
- 14.—Changes in love at an early date.
- 15.—A long life and a merry one.
- 16.—Fears from a rival, but success ultimately will be yours.
- 17.—Beware of a false friend.
- 18.—Bright and cheerful in youth.
- 19.—Unhappy ere long, but the sunshine will follow in the end.
- 20.—Your present sweetheart will not be your mate.

#### HISTORY.

Each writes upon a piece of paper the name of a city or country. The papers are folded, shuffled together, and thus distributed; and each player must write an account of the place which falls to him, or name its productions.

# FIRESIDE FUN

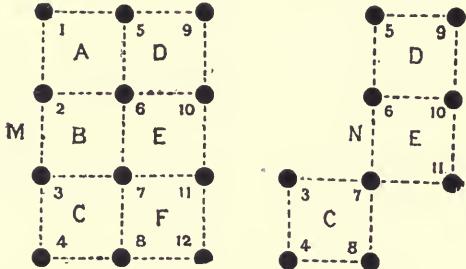
## THE SIX ROWS PUZZLE.



THE SIX ROWS PUZZLE.

Place twelve counters in six rows in such a manner that there shall be four counters in each row. The figure shows how the puzzle is solved.

## THE SIX SQUARE PUZZLE.



THE SIX SQUARE PROBLEM—THE PROBLEM (M)  
AND THE SOLUTION (N).

Place twelve counters on a piece of slate or cardboard, so that they would be at the angles of six squares, as shown in M, in the accompanying diagram. The puzzle then is to take away three counters, so that the remaining nine counters shall describe three squares only. The solution is shown in N. The twelve counters form the six squares A, B, C, D, E, F, whereas upon the counters 1, 2, and 12 being removed the squares C, D, and E only are left.

## THE SQUARE AND CIRCLE PUZZLE.

Cut a square piece of cardboard, marked as shown in fig. 1, into four pieces of equal

size and similar shape, so that each piece shall contain three of the marks, and so that

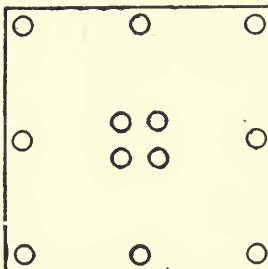


FIG. 1.

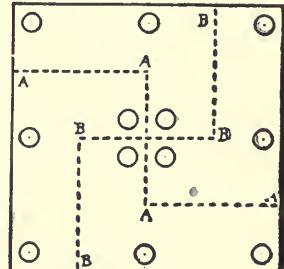


FIG. 2.

none of the marks are cut. Fig. 2 shows that the puzzle is solved by cutting the lines A from a quarter down on the left-hand side to half-way across, then down through the middle to three-quarters of the distance from the top, and then along to the opposite side of the card. The line B takes a corresponding course, being commenced on the top line at a quarter of the whole distance from the right-hand side. Fig. 3 shows a simple solution of the puzzle by two snips of the scissors A and B.

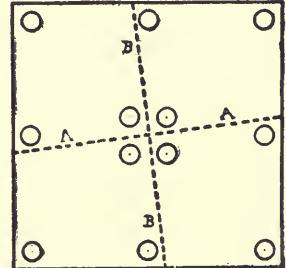


FIG. 3.

## THE VERTICAL LINE PUZZLE.

This puzzle is very old; but although very simple is very good. It may be treated either as a mechanical or as an arithmetical puzzle.

Place six narrow strips of cardboard

N I N E

THE VERTICAL LINE PUZZLE.

# FIRESIDE FUN

of equal length in a row, and add five other pieces in such a way that the whole form nine only. The result is shown in the added row of lines, the added pieces being represented by the dotted lines.

## THE ACCOMMODATING SQUARE.

Cut out eight squares of cardboard; divide four of them into halves, cutting them from corner to corner, so that there are in all twelve pieces. The puzzle is to form a square with the twelve pieces. It is to be done as shown in the accompanying plan. The four squares and the eight triangular pieces are numbered respectively 1 to 4 and 5 to 12 (Fig. 16).

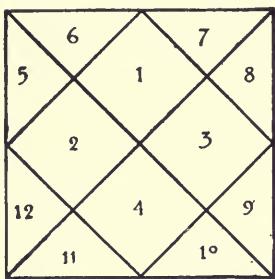


Fig. 16.—THE ACCOMMODATING SQUARE.

## THE MAGIC OCTAGON.

Out of a piece of stiff cardboard, cut four of each of the three designs shown in

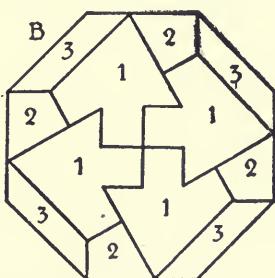
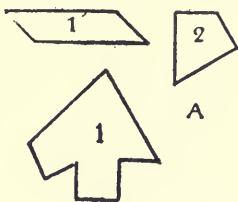


Fig. 15.—THE MAGIC OCTAGON—A, THE PIECES ; B, THE OCTAGON.

Fig. 15, A, and so join them together that they form an octagon figure. The pieces

numbered 1 are to be fitted together in the center, the pieces 2 and 3 being placed alternately round the pieces numbered 1, after those pieces have been fitted together (Fig. 15, B).

## THE MAGIC CROSS.

Take three pieces of cardboard of the shape of the figure numbered 1 in Fig. 17, A, and one piece each of the shapes of 2 and 3. The pieces may be of any size, but it is hardly necessary to say that relatively each one must correspond with the sizes and shapes indicated in the diagram. Fig. 17, B, shows the pieces when put together and forming the cross.

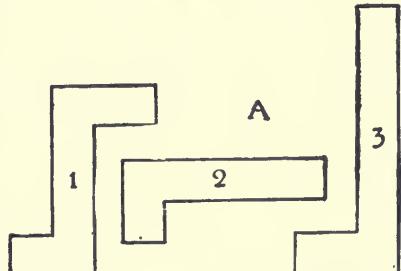
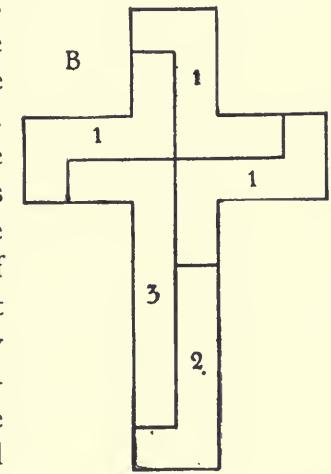


Fig. 17.—A, THE PIECES ; B, THE CROSS.

## A PERPLEXING PROBLEM.

If a cat and a half can kill a rat and a half in a minute and a half, how long will it take twenty cats to kill twenty rats. The answer is a minute and a half. Many say twenty minutes.

# FIRESIDE FUN

## I SELL YOU MY CITY OF ROME.

All sit in a circle. The leader says the first sentence, and the rest repeat it in turn; the leader then adds another, and keeps adding at each round until at last the whole is said at once. Players who blunder must pay forfeits.

I sell you my city of Rome. In this city there is a street, in this street there is a house, in this house there is a court, in this court there is a garden, in this garden there is a staircase, at the top of this staircase is a room, in this room there is a bed, near this bed there is a table, on this table there is a cloth, on this cloth there is a cage, in this cage there is a bird. The bird says, "I am in a cage;" the cage says, "I am on a cloth;" the cloth says, "I am on a table;" the table

says, "I am near a bed;" the bed says, "I am in a room;" the room says, "I am at the top of the staircase;" the staircase says, "I am in a garden;" the garden says, "I am in a court;" the court says, "I am in a house;" the house says, "I am in a street;" and here is my City of Rome sold!

## PRISONERS' RELEASE.

Take two pieces of string or tape, and round the wrists of two persons tie the string, as shown in the illustration. The puzzle is for them to liberate themselves, or for any one else to release them without untying the string. To do this, B makes a loop of his string pass under either of A's manacles, slips it over A's hands, and both will be free. Reverse the proceeding, and the manacles are again as before.



# FIRESIDE FUN

## A BEAN-BAG GAME.

Take a piece of board three feet long, and near one end cut a hole five inches square. At the same end fasten, by means of two hinges, another piece of board ten inches in height, and of the same width as the first board.

Fasten a long hook on the outside edge of the support, near enough to the top

board. When the board is finished, give it a coat of bright red paint and set it away until it is perfectly dry.

Make ten bean-bags of strong cloth, green or blue, light or dark, or some of the bags of one color and some of another. Put a half pint of beans into each bag. Then make one bag of bright yellow, twice the usual size. Into this pour a whole pint



to allow the hook to reach across to the long board, where it should be made fast by a screw-eye placed in position for that purpose.

Attach another hook and screw-eye on the corresponding opposite sides of the boards, so that when in use the bean-board may be firmly fixed in place; and when put away the hooks can be unlocked, and the support shut up flat against the larger

of beans. As a receptacle for the bags take any small basket you may happen to have, and decorate it in any way that you choose.

### HOW TO PLAY THE GAME.

At one end of the parlor or hall, or on the grass-plot, is placed the inclined bean-board. Standing at a suitable distance off, the players each in turn throw the bean-bags one at a time towards the hole.



A score is kept, and if ten ordinary bags fall through the hole it counts one hundred, or ten for each bag; and if the "Jumbo" is thrown through the square opening it adds twenty, making one hundred and twenty—the highest possible score.

Should any of the bags remain on the board they count five points apiece, but for each bag that is thrown upon or falls to the floor, five points are subtracted. The "Jumbo" counts double in each case.

The basket containing the bags is held by some one standing by the side of the person playing, so the bags may be convenient and easily reached, and the player need not be burdened with the weight of extra bags.

Few or many can take part in this game, which is a pleasant pastime for the home circle, and may form a portion for the entertainment of a garden party.

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#### ANIMAL ACTING MISSING-LETTER GAME.

The players in this game sit round a table, one of the seniors taking the place of leader. A small piece of paper—about three inches in length by one and a half in depth—is given to each of the players, on which they write (1) their name at the top right-hand corner; (2) the first and last letter of some animal (beast, bird, reptile, or fish), with crosses between to denote the missing letters, and at the end a "B," "Bc" "R," or "F," to denote which kind

of animal it is; thus for Wolf—W x x f, with (B); Roach—R x x x h (F); on the *back* of the paper the name of the animal in full.

##### SPECIMEN OF SLIP WHEN WRITTEN.

UPPER SIDE.	LOWER SIDE.
Lily Smith. C x x x L (B)	CAMEL.

The leader allows a minute or two to elapse after giving out the papers, and when he calls for them they should be handed to him in turn, folded up in such a way that no one can see what is written on them. The leader looks them through, and all who have put an animal's name receive a mark, those who have not, a cypher. Then he hands the papers round, leaving them open so that the upper side only is seen, giving the most difficult names to the elders, the easiest to the little folk, and asks in consecutive order, beginning with the child nearest to him. "Who are you?" "I am a—," replies the child, giving the name of the animal written on the paper. But if the player cannot tell the name of the animal by looking at the first and last letter with intervening crosses, he may turn over the paper and relate some anecdote, or describe the animal, always putting "I" in place of the animal, and if the players recognize it by the anecdote or description and call out its name, then the one who describes it gains a mark just the same as if he had mentioned it at first sight. The

# FIRESIDE FUN

leader again gives each one who answers correctly a mark, and at the end of six courses proclaims the name of each player, with the number of marks gained.

## SPECIMEN OF LEADER'S REPORT PAPER.

Lily Smith	1 0 1 1 1 0 1 1 0 1 1 = 9
Arthur Ray	0 1 1 0 1 1 1 1 1 0 1 0 = 8
Pearl Grey	1 0 1 1 0 0 1 1 0 1 0 1 = 7

## PARLOR FORTUNE-TELLING.

Give the person desiring to have her fortune told a long slip of paper, bidding her write down what you dictate. Begin with the column of answers, and dictate them in the order they are written, leaving to the writer the *choice* of colors, numbers, etc. When this is done, read aloud the column of questions, to each of which the person whose fortune you are pretending to tell must reply by the answer she has herself written. Some of these will, of course, be most laughable.

## FOR A LADY.

### QUESTIONS.

1. Have you a favorite?
2. What is his name?
3. How old is he?
4. How long have you known him?
5. Is he aware of your partiality?
6. Does he return it?
7. Did you make the first advances?
8. What color is his hair?
9. What color is his eyes?
10. How many teeth has he?

### ANSWERS.

1. Yes.
2. A gentleman's name.
3. A number.
4. A measure of time.
5. Yes or No.
6. Yes or No.
7. Yes or No.
8. A color.
9. A color.
10. A number.

### QUESTIONS.

11. What color are they?
12. Does he wear a moustache?
13. What color is it?
14. Is he handsome?
15. Does he think himself so?
16. What color are his whiskers?
17. What shape is his nose?
18. How wide is his mouth?
19. What fortune has he?
20. Does he love you for yourself?
21. Does he smoke?
22. How many cigars a day?
23. How much does he spend a year on his dress?
24. How much will he allow you?
25. What is his greatest virtue?
26. What is his trade or profession?
27. What is his greatest vice?
28. Where do you intend to reside?
29. Whom do you suspect of having been your rival?
30. With what feeling do you regard her?
31. Do you think yourself fortunate in securing Mr.—?
32. Do your friends consider you so?
33. How many offers have you had?
34. Should you be much disappointed if this match were broken off?

### ANSWERS.

11. A color.
12. Yes or No.
13. A color.
14. Yes or No.
15. Yes or No.
16. A color.
17. A shape.
18. A measure.
19. A sum of money.
20. Yes or No.
21. Yes or No.
22. A number.
23. A sum of money.
24. A sum of money.
25. A virtue.
26. A trade.
27. A vice.
28. The name of a place.
29. A lady's name.
30. A feeling.
31. Yes or No.
32. Yes or No.
33. A number.
34. Yes or No.

## FOR A GENTLEMAN.

1. Have you a favorite?
2. What is her name?
3. How old is she?
4. How long have you known her?

1. Yes.
2. A lady's name.
3. A number of years.
4. A period of time.

# FIRESIDE FUN

5. Is she aware of your part-  
ality?

6. Does she return it?

7. What is the difference in  
your axes.

8. What color are her eyes?

9. What color is her hair?

10. How many teeth has she?

11. What color are they?

12. Is she handsome?

13. What shape is her nose?

14. How wide is her mouth?

15. What fortune has she?

16. How much a year does she  
spend upon dress.

17. Do you love her for herself  
alone?

18. What is her greatest virtue?

19. What is her greatest fault?

20. Have you had many rivals?

21. To whom did you pay your  
addresses before Miss —?

22. Did she refuse you?

23. How many offers have you  
made?

24. How many times have you  
been accepted?

25. How many times refused?

26. How many cigars do you  
smoke a day?

27. How many glasses of wine  
do you take after dinner?

28. How much a year do you  
intend to allow your wife  
for house-keeping?

29. How many times a week will  
you bring home friends to  
dinner?

30. Do you consider yourself  
fortunate in winning  
Miss —?

31. Do you intend to become a  
model husband?

5. Yes or No.

6. Yes or No.

7. A number.

8. A color.

9. A color.

10. A number.

11. A color.

12. Yes or No.

13. A shape.

14. A measure.

15. A sum of mon-  
ey.

16. A sum of mon-  
ey.

17. Yes or No.

18. A virtue.

19. A vice.

20. Yes or No.

21. A lady's name.

22. Yes or No.

23. A number.

24. A number.

25. A number.

26. A number.

27. A number.

28. A sum of mon-  
ey.

29. A number.

30. Yes or No.

31. Yes or No.

32. Where do you intend to live?

32. Name of a  
place.

33. Will you be content to give  
up all your bachelor asso-  
ciates?

34. Should you be much disap-  
pointed if the match were  
broken off.

## SPELLING LESSON.

One reads the following, the others  
writing:—

"It is an agreeable business to perceive  
the unparalleled embarrassment of an  
harassed pedler gauging the symmetry of  
a peeled pear, which a sibyl had stabbed  
with a poniard, unheeding the innuendoes  
of lilies of cornelian hues, and jeopardizing  
the perennial pillars and caterpillers with  
separate tongues, resuscitated from Elysian  
fields." See how many mistakes are  
made.

## CHANGING CARDS.

Take two aces of spades, split them  
carefully, and paste them on the backs of  
two kings of hearts. Your cards being  
thus prepared, take your stand on the  
opposite side of the table to the company,  
and holding up in one hand a king of  
hearts and in the other an ace of spades,  
announce that you will make them change  
places with each other. Let each of your  
hands be covered with a hat. While they  
are so covered turn the cards, and upon  
the removal of the hats the promised  
transformation will be found to have taken  
place.

# FIRESIDE FUN

## FORFEITS.

In many of the preceding games we have mentioned forfeits as penalties for failure in some of the conditions.

When a player has to pay a forfeit he gives in pledge some piece of portable property, which he will afterwards, at the end of the game, have to redeem by undergoing whatever penalty may be imposed.

For this purpose one player is declared

does it belong to a lady or gentleman. This much of a clue is given that an appropriate task may be imposed. As, beyond this, the blindfolded player does not know to whom each forfeit belongs, he cannot be accused of unfairness, and he assigns for each article a task which must be performed before it can be reclaimed.

This calling of forfeits requires no little ingenuity, tact, and judgement; and the entire success depends upon the aptness



judge; and, with eyes blindfolded, faces the wall, or kneels with head bent down. Another player then takes up the different pledges, one at a time, and says:

"Here is a pretty thing, and a very pretty thing; what is to be done to the owner of this?"

"Is it fine or superfine?" That is,

and suitability of the penalties to the company and the circumstances.

The judge should take into consideration not only what penalties *can* be enforced, but what will afford the most fun, and at the same time avoid the slightest shadow of offense.

Where the party is composed entirely of



## FIRESIDE FUN

boys, with no great inequality of ages, the task is tolerably easy ; but when there is a mixed company of girls and boys not only must the penalty attached to any forfeit be such as a girl *could* perform, but it must be such as no girl would object to perform.

We give a long list of penalties, sufficient in number and variety to permit a choice suitable for almost any circumstances ; but, of course, ingenious and quick-witted judges will not confine themselves to these ; but will vary and originate to fit the time and company. Impromptu inventions always have a success much greater than anything prescribed or conventional.

Another method less ceremonious, which is sometimes followed, is to write the penalties on slips of paper, which are then drawn by the owners of the pledges.

Bite an inch off the poker. This is done by holding the poker the distance of an inch from the mouth, and performing an imaginary bite.

Lie down your full length on the floor, and rise with your arms folded the whole time.

Put yourself through the keyhole. To do this the word "Yourself" is written on a piece of paper, which is rolled up and passed through the keyhole.

Kiss a book inside and outside without opening it. This is done by first kissing the book in the room, and then taking it outside and kissing it there.

Laugh in one corner of the room, sing in another, and dance in a third.

The German band. In this charming little musical entertainment three or four of the company can redeem their forfeits at the same time. An imaginary musical instrument is given to each one, they themselves must have no choice in the matter, and upon these instruments they must perform as best they can.

"'Twas I." The victim in this case must go round the room and inquire of each person what object he has seen lately that particularly attracted his attention. The answer may be—a baby, a thief, an elephant, a donkey ; but whatever it is the redeemer of the forfeit must remark—" 'Twas I."

Bow to the wittiest, kneel to the prettiest, and kiss the one you love best.

Pay six compliments to six different persons, avoiding the use of the letter *s* in each one.

Prison Diet.—Seat a person in the middle of the room, blindfold him, then let a glass of water and a spoon be brought in ; then each one of the company must advance and give the prisoner a spoonful of water till he guesses who is feeding him.

To make a Roman Statue, the person must stand on a chair or table, and be placed in a different position by every one in the company. He must keep the position given every time, until changed by the next player, and the ludicrous pos-



## FIRESIDE FUN

tures he will be obliged to assume, will cause much merriment.

Kiss Nun-fashion. (A lady and gentleman kiss through the back of a chair).

Count twenty backwards.

Repeat a verse of poetry, counting every word aloud. This is more difficult than it seems. Thus: "The (one), curfew (two), tolls (three), the (four), knell (five), etc."

Tell a lady to answer three questions without smiling.

Describe a rose without using the word.

Remain perfectly silent five minutes—while other players question, tease, or coax the victim to speak. If he speaks another forfeit must be paid.

Write the names of ten distinguished American generals in five minutes.

Kiss each other back to back. This is done over the shoulder.

The laughing gamut. Sing the scale up and down with the syllables ha, ha.

Put an apple or any other object where all in the room but yourself can see it. This is done by placing the object on your head.

Kiss yourself in the looking-glass.

Say "Quizzle, Quizzle, kiss me quick," ten times in one breath.

The old Bachelor.—A gentleman must sit in the center of the room, on an ottoman, thread a needle, and as he sews up a

stitch in a stocking, must sigh and say, "Oh, the misery of being a single man!"

The housemaids.—Two ladies take feather-dusters; one lady suggests to the other that they proceed to dust the parlor-ornaments, and then they go round and dust every gentleman in the room.

Selling the Statue—for a lady and gentleman.—The gentleman stands on a chair, while the lady becomes auctioneer, and calls for bids on the statue, setting forth his virtues, qualities, charms, etc., in glowing terms. The company may bid anything, such as a lump of sugar, a bottle of vinegar, a smoked herring, a leather medal, etc. The bidding continues till the Judge of Forfeits offers a bucket of soft soap, when the statue is delivered to him by the auctioneer.

Poor Puss.—One gentleman must go around, saying to every lady, "Poor Puss!" to which she must reply, "Meow!"

The musical Ducks.—One lady and one gentleman must sing together the words "Quack, quack," to any tune the Judge of Forfeits may designate.

The anxious Mother—For one gentleman and five or six ladies.—The gentleman in cap and shawl, sits in the middle of the room, with daughters about him, and then by example he shows them how to smile, laugh, cry, look bashful, languid, and winning.

Run the gauntlet.—In this, the gentlemen stand in two rows, facing each other

## FIRESIDE FUN

while the lady who is to pay the forfeit, is to pass between them. Each gentleman who can, is to get a kiss, but he must not stir from his place, and must stop her with hands only, while she can resort to any means to escape, except leaving the row.

Put one hand where the other cannot touch it. (Put the right elbow in the left hand.)

Stand on *six* legs and hold up *four*.  
(Stand on one chair and hold up another.)

Cut an apple with ivory knives. (Bite it.)

Go out of the room with two legs and return with six. (Walk out of the room and return carrying a chair or stool.)

Put a pitcher in the middle of the room and crawl into it. (Crawl into the room.)

Repeat the following sentences, three times, and very quickly:—

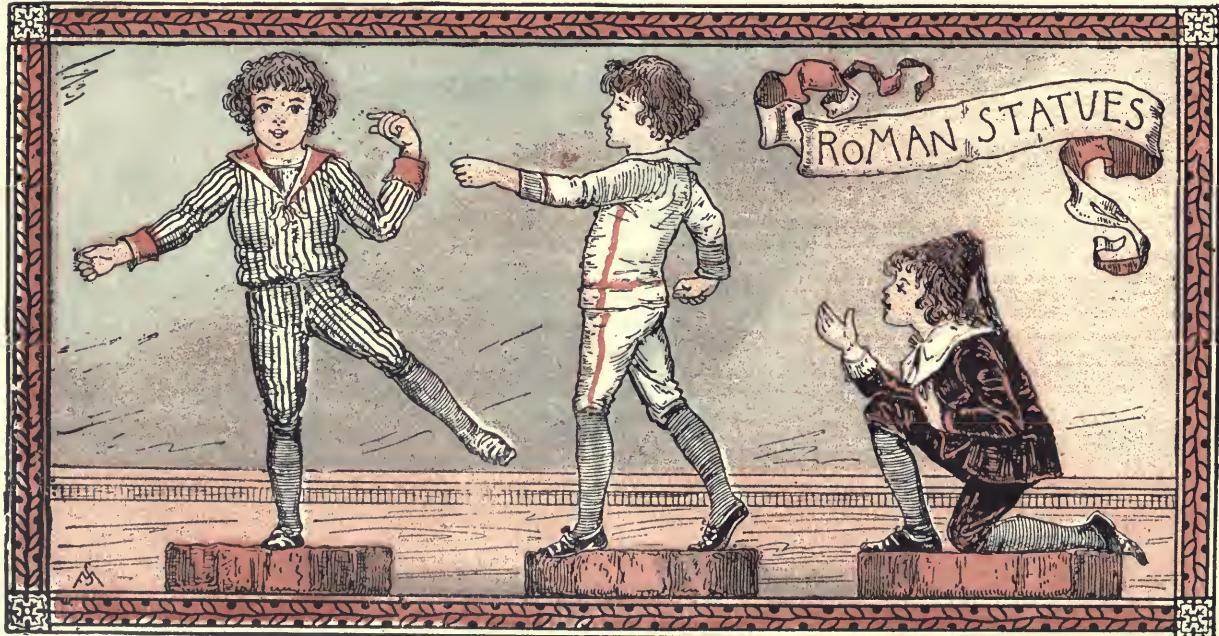
Peter Piper picked a peck of pickled peppers;  
A peck of pickled peppers Peter Piper  
picked;  
If Peter Piper picked a peck of pickled  
peppers,  
Where is the peck of pickled peppers Peter  
Piper picked.

Or,

I put my pretty pate in a pretty pewter pot,  
In a pretty pewter pot I put my pretty pate.

To embrace the Candlestick.—This is done by taking the candle from the stick, and placing it instead in the hand of one of the company, whom you then kiss.

The Gigantic Snore.—Three gentlemen sit in the middle of the room and snore six times each in unison.



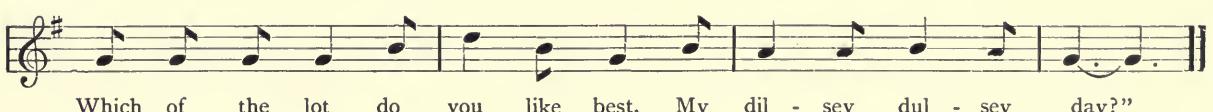


# SINGING + GAMES.

## FORTY DUCKS ARE RIDING.

This game has been completely changed by New York children, who play it in this style—

A child stands in the center of a ring which circles round and round, singing, instead of "Forty dukes"—



Child in the center says :

"You are all too ugly."

Those in the ring say :

"We're not so ugly as you are."

The one in the center selects a partner, when the rest sing :

"Open the gates and let the bride out,  
Let the bride out, let the bride out;  
Open the gates and let the bride out,  
My dilsey dulsey day."

The couple pass under lifted hands, march round outside the ring, and enter again to the words :

"Open the gates and let the bride in,  
Let the bride in, let the bride in;  
Open the gates and let the bride in,  
My dilsey dulsey day."

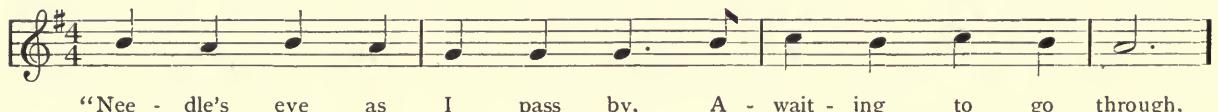
Then the one who was in the center joins the players in the ring, and the other takes her turn in choosing a partner.



# SINGING GAMES

## NEEDLE'S EYE.

A boy and girl of about the same height, each standing on a low stool, if necessary, join both hands and raise them so as to form an arch. Under this arch the rest of the children pass round and round, singing:



The hands are dropped over the head of the one who happens to be in the right place, and the question is put, "Which will you have? A gold locket, or a gold ring?" or anything else that has been decided upon.

Questions and answers are in whispers,

and the one caught is told to take her place behind one or the other of the two forming the arch.

The game goes on until all have been caught in the needle's eye, and then begins the "tug of war," each side pulling with all its might until one gives way.

## UGLY MUG.

This a very good game for exercising, and creates merriment among the little ones. The players stand in a circle and suit their actions to the following rhymes:

"I put my ugly mug in,  
(Each head is thrust forward.)  
I put my ugly mug out;  
I give myself a shake, shake, shake  
And turn myself about."

"I put my right elbow in,  
I put my right elbow out;  
I give myself a shake, shake, shake,  
And turn myself about."

"I put my left elbow in,  
I put my left elbow out;  
I give myself a shake, shake, shake,  
And turn myself about."

"I put my right foot in,  
I put my right foot out;  
I give myself a shake, shake, shake,  
And turn myself about."

Then follows the *left foot, right ear* and *left ear, &c.* As much of the fun depends upon the shaking, the "shake, shake, shake" should be given as comically as possible.



# SINGING GAMES

## MISS JENNIA JONES.

This game is a great favorite with New York children. The mother is seated. Jennia Jones stands beside her, or reclines on her lap, as if quite sick. The rest of

the players join hands in a line and move back and forth in front of the mother and daughter, led by one who acts as spokeswoman. They sing :



The spokeswoman steps forward, and the mother says to her, "Miss Jennia Jones is washing."

"Miss Jennia Jones is washing,  
Is washing, is washing;  
Miss Jennia Jones is washing,  
She cannot be seen to-day."

The questions are kept up to the same tune, and the reply is that she is ironing, or baking, or scrubbing, or sweeping. She is then represented as sick, as worse, and finally as dead, which news is received with signs of deep grief. Then the players move back and forth, singing :

"What shall we dress her in,  
Dress her in, dress her in?  
What shall we dress her in,  
Dress her in to-day?"

Some one suggests "Blue."

"Blue is for sailors,  
For sailors, for sailors;  
Blue is for sailors,  
And that will never do."

"Red."

"Red is for firemen,  
For firemen, for firemen;  
Red is for firemen,  
And that will never do."

- "Green."      "Green is forsaken,  
Forsaken, forsaken;  
Green is forsaken,  
And that will never do."
- "Pink."      "Pink is for babies,  
For babies, for babies;  
Pink is for babies,  
And that will never do."
- "Black."      "Black is for mourners,  
For mourners, for mourners;  
Black is for mourners,  
And that will never do."
- "White."      "White is for dead people,  
For dead people, for dead people;  
White is for dead people,  
So that of course will do."

"Where shall we bury her,  
Bury her, bury her?  
Where shall we bury her?  
Under the apple tree."

Then they go round, singing :

"I dreamt I saw a ghost last night,  
A ghost last night, a ghost last night;  
I dreamt I saw a ghost last night,  
Under the apple tree!"

The ring breaks up, and flies with shrieks, pursued by the ghost of Miss Jennia Jones. The one caught has to take her place, and the game begins again.

# SINGING GAMES

## LONDON BRIDGE.

Two players form an arch, by raising their hands as high as they can, under which the train of children passes, holding fast to each other's skirts or jackets. The

two, who form the bridge, decide which objects each one will represent—a diamond necklace, a gold ring, a bracelet, a red rose, a cabbage, &c., and the game begins.

Music notation for 'London Bridge' in 2/4 time. The lyrics are as follows:

"Lon - don Bridge is fall - ing down. Fall - ing down, fall - ing down;  
 Lon - don Bridge is fall - ing down, So fares my la - dy."

The bridge falls, and the prisoner is asked, "Will you have a diamond necklace? or a gold ring?" or some other question, and according to his choice, takes

his place behind one or the other of the keepers. The game is kept up until all are caught, and ends with a "tug of war" and a hearty laugh.





# SINGING GAMES



## THE MULBERRY BUSH.

This a very old game, which little folks have always been fond of playing.

The children all take hands and dance round, singing :



"Here we go round the mul - ber - ry bush, The mul - ber - ry bush, the mul - ber - ry bush!



Here we go round the mul - ber - ry bush, So ear - ly in the morn - ing!"



## THE MULBERRY BUSH

Then they stop and pretend to wash their dresses, singing :

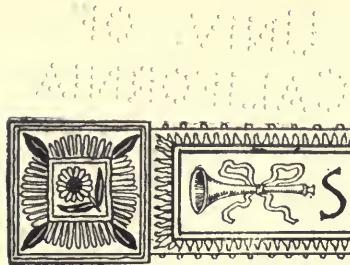
"This is the way we wash our clothes,  
We wash our clothes, we wash our clothes!  
This is the way we wash our clothes,  
So early Monday morning!"

Then they dance round hand in hand

again, singing, "Here we go round the mulberry bush," &c., as at first.

Again they stop and make motions of ironing, singing :

"This is the way we iron our clothes,  
We iron our clothes, we iron our clothes!  
This is the way we iron our clothes,  
So early Tuesday morning!"



Then the dance goes on, and is stopped to scrub the floor, which is done in dumb show, to the proper song-tune :

“This is the way we scrub the floor,  
We scrub the floor, we scrub the floor!  
This is the way we scrub the floor,  
So early Wednesday morning!”

Then repeat, “Here we go round,” &c.

“This is the way we mend our clothes,  
We mend our clothes, we mend our clothes;  
This is the way we mend our clothes,  
So early Thursday morning.”

Then they make motions of sweeping, singing :

“This is the way we sweep the house,  
We sweep the house, we sweep the house;  
This is the way we sweep the house,  
So early Friday morning.”

“Thus we play when our work is done,  
Our work is done, our work is done!  
Thus we play when our work is done,  
So early Saturday morning!”

And the little boys turn wheels or jump, or play in any other way they please ; the little girls dancing round, together or apart.

### A TISKET, A TASKET.

This drop game is very popular in the streets of New York.

A ring of players is formed, outside of

which one of the children goes around with a knotted handkerchief.

All say—

A tis - ket, a tas - ket, A green and yel - low bas - ket, I sent a let - ter  
to my love, And on the way I dropped it; I dropped it, I dropped it, A  
lit - tle boy he picked it up And put it in his pock - et.”

The one outside drops the handkerchief behind one of the players, touches him on the shoulder, and starts to run round the ring.

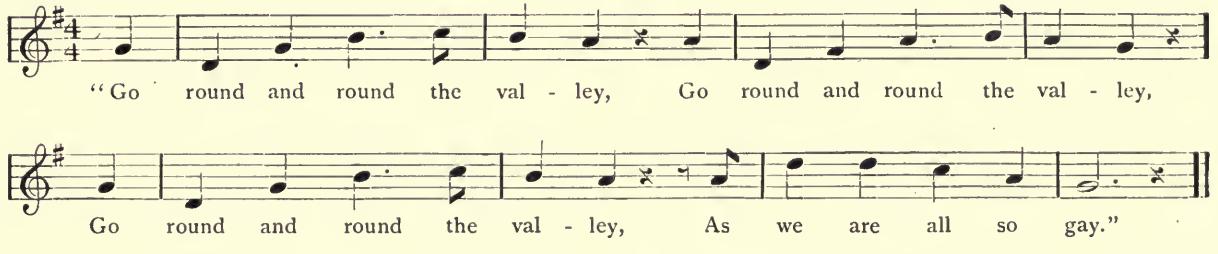
The one touched picks up the handkerchief and gives chase, going in and out of the ring at the same places, until he catches his game.



# SINGING GAMES

## GO ROUND AND ROUND THE VALLEY.

Players join hands in a circle. One of them goes around outside the ring, and all join in, singing the following words to a tune very easy to learn :



"Go round and round the val - ley, Go round and round the val - ley,  
 Go round and round the val - ley, As we are all so gay."

The players let go hands, and the one outside winds in and out the circle, as they sing :

"Go in and out the windows,  
 Go in and out the windows,  
 Go in and out the windows,  
 As we are all so gay."

She now stands facing one of the children, all singing :

"Go stand and face your lover,  
 Go stand and face your lover,

Go stand and face your lover,  
 As we are all so gay."

She takes her lover by the hand, the two kiss, and the children sing :

"Such love have I to show you,  
 Such love have I to show you,  
 Such love have I to show you,  
 As we are all so gay."

Then the one who was outside joins those in the ring, and the chosen lover takes her place and goes round and round the valley.

## O DEAR DOCTOR!

### A ROUND.

This Round gives great joy to the little ones. Children join hands and go round, singing :

"O dear doctor, don't you cry,  
 Your sweetheart will come by-and-by;  
 If she comes all dressed in green,  
 That's a sign she's to be seen."

"O dear doctor, don't you cry,  
 Your sweetheart will come by-and-by;  
 If she comes all dressed in white,  
 That's a sign she'll stay all night."

"O dear doctor, don't you cry,  
 Your sweetheart will come by-and-by;  
 If she comes all dressed in gray,  
 That's a sign she'll go away."

"O dear doctor, don't you cry,  
 Your sweetheart will come by-and-by;  
 If she comes all dressed in red,  
 That's a sign she will not wed."

"O dear doctor, don't you cry,  
 Your sweetheart will come by-and-by;  
 If she comes all dressed in blue,  
 That's a sign she'll marry you."

# SINGING GAMES

## LITTLE SALLIE WATERS.

This is a game for very small children. Little Sallie Waters sits on the floor, or the grass, pretending to cry very hard. The rest move round her in a circle.



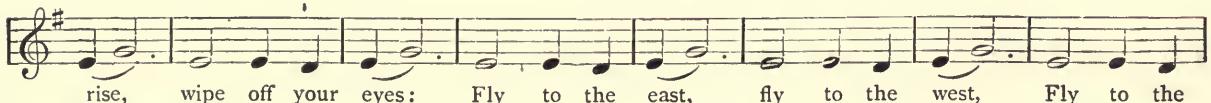
"Lit - tle Sal - lie Wa - ters, a - sit - ting



in the sun, Cry - ing and weep - ing



for a young man; Rise, Sal - lie,



rise, wipe off your eyes: Fly to the east, fly to the west, Fly to the



Sallie rises and selects one from the ring; a kiss is generally given; and the one chosen becomes Little Sallie Waters.

The game is kept up until all the players have had a chance to fly to the one that they love best.

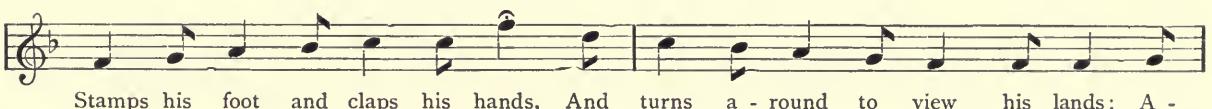
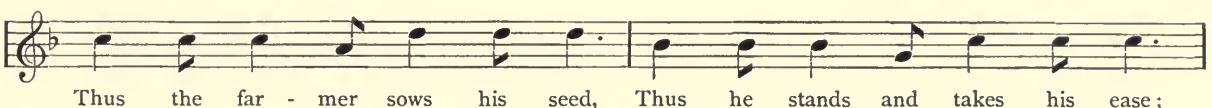


# SINGING GAMES

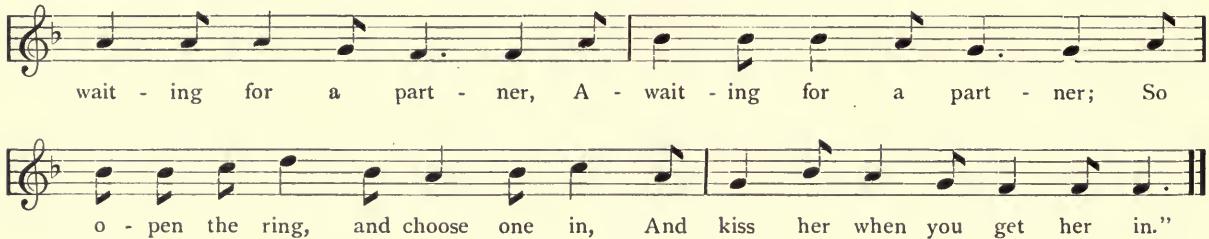
## OATS, PEASE, BEANS.

This game gives great pleasure to children on account of its different motions.

One child stands in the center of the ring, which moves round, singing:



# SINGING GAMES



The children pause, while they sing—

“Thus the farmer sows his seed,  
[ Swing arms back and forth.]

Thus he stands and takes his ease;  
[Stand erect with hands on hips.]  
Stamps his foot and claps his hands,  
And turns around to view his lands.”

Stamp, clap, and turn, then join hands again and go round, singing :

“A-waiting for a partner, . . .  
A-waiting for a partner,  
Open the ring and choose one in,  
And kiss her when you get her in.”

The boy chooses a girl, and the two kneel in the ring :

“Now you’re married, you must obey,  
You must be true to all you say;  
Live together all your life,  
And I’ll pronounce you man and wife!”

Or this stanza :

“Now you’re married, you must obey,  
You must be true to all you say;  
You must be kind, you must be good,  
And keep your wife in kindling-wood.”

## THREE SPANISH KNIGHTS.

In this game one of the girls is chosen as the mother, and she seats herself on a step, or bank, or any convenient place in the midst of her daughters. Three suitors come forward, saying :

“Here come three knights out of Spain,  
We’ve come to court your daughter Jane.”

The mother replies :

“My daughter Jane she is too young  
To be wooed by your flattering tongue.”

The suitors say :

“Be she young, or be she old,  
For a price she must be sold;  
So fare you well, my lady gay,  
We’ll come again another day.”

They move away; and then the mother says :

“Turn back, turn back, you scornful knight,  
And rub your spurs till they are bright.”

The knight says :

“My boots and spurs they cost you nought,  
For in this land they were not bought,  
Nor in this land will they be sold,  
Either for silver, or for gold;  
So fare you well, my lady gay,  
We’ll come again another day.”

The mother says :

“Turn back, turn back, you scornful knight,  
And choose the fairest in your sight.”

The knight says :

“The fairest one that I can see  
Is [Mary Barton] to walk with me.”

The game then proceeds with “Here come two knights,” then with three or four, till all the players are mated.



# SINGING GAMES

## SPOON MUSIC.

A very good effect may be produced in the following manner:—

The performers who are to assist in the entertainment must each be provided with a wine-glass and a spoon.

The accompanying air (or other) is then played over, and when the pianist arrives at the passages marked *spoons*, each glass is to be touched lightly on the edge with the spoon.

By way of variety, the second time the air is played clapping of hands may take

the place of the spoons; and the third time whistling may be adopted.

The fourth time a good hearty laugh from every one will sound well, after which the game may begin again with the spoons.

Great care should be taken by the performer on the instrument. The more gentle the touch the greater will be the success achieved; nothing is needed but clear, gentle ringing notes, sounded in harmony.



The musical score consists of three staves of music for piano. The top staff is in G major (two sharps) and 6/8 time. It features a dynamic of *p* (piano) and two sections marked "Spoons." The middle staff is in G major (two sharps) and 8/8 time. It features a dynamic of *ff* (fortissimo) and two sections marked "Spoons." The bottom staff is in G major (two sharps) and 8/8 time, continuing the pattern of "Spoons." markings.

# SINGING GAMES

SOLDIER, SOLDIER, WILL YOU MARRY ME?

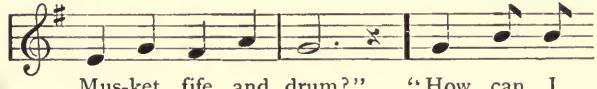


*First Voice.*



"Sol-dier, sol-dier, will you mar-ry me,"

*Second Voice.*



"Mus-ket, fife, and drum?" "How can I"



"nar-ry such a pret-ty girl as thee,"



"When I've got no coat to put on?"

*Sung rapidly by a chorus of little folks.*



"Then a - way she ran to the tail - or's shop, As fast as she could run;"



"And she bought him a coat of the ver - y, ver - y best, And the sol - dier put it on."

*First Voice.*— " Soldier, soldier, will you marry me,  
Musket, fife, and drum?"

*Second Voice.*— " O how can I marry such a pretty girl as thee,  
When I've got no shoes to put on?"

*All the Children.*— " Then away she ran to the shoemaker's shop,  
As fast as her legs could run,  
And bought him a pair of the very, very best,  
And the soldier put them on."

The question is repeated, the soldier pleading his lack  
of gloves, necktie and every article of wearing apparel,  
until, finally—

" Soldier, soldier, will you marry me,  
Musket, fife, and drum?"

" O how can I marry such a pretty girl as thee,  
When I've got—a good wife—at home?"

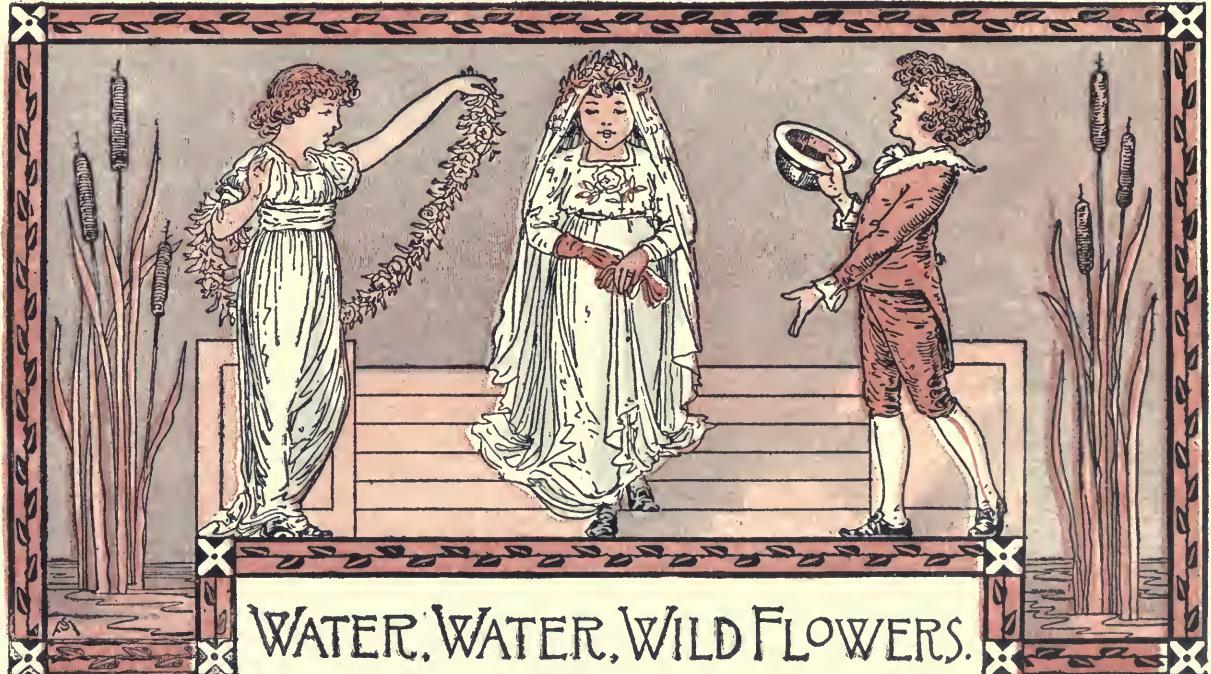
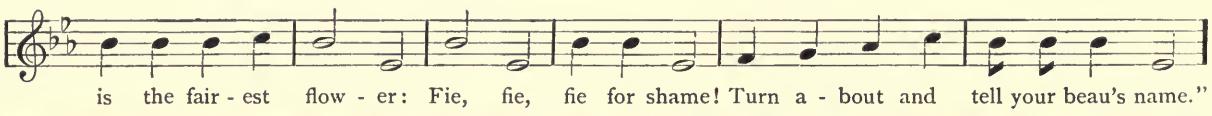


# SINGING GAMES

## WATER, WATER, WILD-FLOWERS.

This is a ring game, and creates considerable mirth.

One stands in the middle and the rest go round, singing :



We will suppose the one in the center of the ring, whom I have called Annie Howard, whispers the name of Frank

Davis to the one who leads the singing. Then the circle moves round again, and the children sing :

# SINGING GAMES

"Mis - ter Da - vis is a nice young man, He comes to the door with his  
 hat in his hand, And asks if Mis - tress Howard's within; She's nei - ther with - in, and she's  
 nei - ther with - out, But she's up in the par - lor, walk - ing a - bout. Down she comes all  
 dressed in silk, A rose in her bo - som as white as milk; She takes off her gloves, she  
 shows me her ring; To - mor - row, to - mor - row, the wed - ding will be' - gin."

All clap hands and dance about.

---

### HERE SHE STANDS, A LOVELY CREATURE.

The players go round in a ring. One of their number stands in the center, and at the last verse chooses a partner. The

two kiss, and the one who was first in the center takes her place in the ring, and the game goes on.

"There she stands, a love - ly creat - ure, Who she is I do not know,  
 I will court her for her beau - ty, Wheth - er she says yes or no.

"Madam, I have gold and silver,  
 Madam, I have house and lands,  
 Madam, I have ships on the ocean,  
 All I have is at your command."

"What care I for gold and silver?  
 What care I for house and lands?  
 What care I for ships on the ocean?  
 All I want is a nice young man!"

# SINGING GAMES

## PHILANDER'S MARCH.

This marching game is intended for older children. | Children march round the room in single

file, singing :



"Come, Phi - lan - der, let's be a - march - ing, Ev - ery one his true - love a - search - ing;

Here they come down the center of the room, two and two, as they sing :



"Choose your own, your own true lov - er, See that you do not choose a - ny oth - er;

Then they part, turning from each other, singing :



"Love, fare - well! dar - ling, fare - well! And we'll all be march - ing; love, fare - well!

Meeting at the other end of the room, | and repeating from the beginning.

In olden times this was a favorite game, because it ended in a march to supper.

## I'LL GIVE TO YOU A PAPER OF PINS.

This is generally sung by groups of girls without any reference to a game, but may be turned into a pretty indoor play by

dressing a boy and girl in costume, and having them sing alternate verses, with appropriate gestures.

*He.*



"I'll give to you a pa - per of pins, For that's the way that love be - gins,



If you will mar - ry me, me, me, If you will mar - ry me"

## SINGING GAMES

*She.*—“I'll not accept your paper of pins,  
For that's not the way that love begins;  
And I'll not marry you, you, you,  
And I'll not marry you.”

*He.*—“I'll give to you an easy-chair,  
To sit in and comb your golden hair,

If you will marry me, me, me,  
If you will marry me.”

*She.*—“I'll not accept your easy-chair,  
To sit in and comb out my golden hair;  
And I'll not marry you, you, you,  
And I'll not marry you.”



*He.*—“I'll give to you a dress of green,  
That you may look like any queen,  
If you will marry me, me, me,  
If you will marry me.”

*She.*—“I'll not accept your dress of green,  
That I may look like any queen;  
And I'll not marry you, you, you,  
And I'll not marry you.”

*He.*—“I'll give to you the key of my chest,  
That you may have money at your request,  
If you will marry me, me, me,  
If you will marry me.”

*She.*—“I'll not accept the key of your chest,  
That I may have money at my request;  
And I'll not marry you, you, you,  
And I'll not marry you.”

*He.*—“I'll give to you the key of my heart,  
That we may never, never part,  
If you will marry me, me, me,  
If you will marry me.”

*She.*—“Yes, I'll accept the key of your heart,  
That we may never, never part;  
And I will marry you, you, you,  
And I will marry you.”

# SINGING GAMES

## UNCLE JOHN IS VERY SICK.

This is a highly interesting game if executed properly.

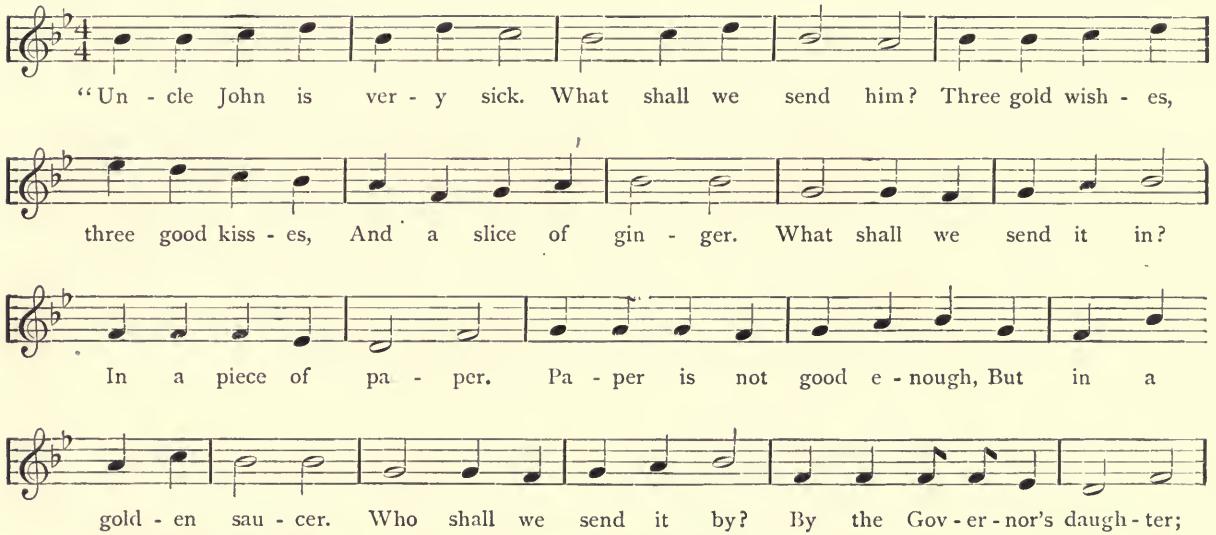
The children move around in a circle, and sing :

“Un - cle John is ver - y sick. What shall we send him? Three gold wish - es,

three good kiss - es, And a slice of gin - ger. What shall we send it in?

In a piece of pa - per. Pa - per is not good e - nough, But in a

gold - en sau - cer. Who shall we send it by? By the Gov - er - nor's daugh - ter;






# SINGING GAMES



Take her by the lil - y - white hand, And lead her o - ver the wa - ter."

As they say "Governor's daughter," they all squat down, and the last one down stands apart and whispers, to whichever one she chooses, the name or initials of some boy, or girl. We will suppose the last one down was a girl named Daisy Norton, and that she gave the name of Georgie Miller. She then returns and takes her place in the ring, with her face outside. Then all go round, and sing :

"Georgie Miller, so they say,  
Goes a-courting night and day,  
Sword and pistol by his side,  
And Daisy Norton's to be his bride;  
Takes her by the lily-white hand,  
And leads her over the water,—

Here's a kiss, and there's a kiss  
For Mr. Norton's daughter."

Then the couple stand in the middle of the ring, and the players go round, singing, to the tune of *Water, Water, Wild-flowers* :

"He knocks at the door, and he picks up a pin,  
And asks if Miss Norton is within.  
She's neither in nor is she out,  
For she's up in the parlor walking about.  
Down she comes as white as milk,  
A rose in her bosom, as soft as silk.  
She takes off her glove, and shows me a ring;  
To-morrow, to-morrow, the wedding will begin!"

At the last line the ring breaks up, and all clap hands and dance about.

## GREEN GROW THE RUSHES, O!

Chairs are placed in a circle. Girls seat themselves so that a vacant chair is left between each one; after which the girls sing :



"Green grow the rush - es, O! Green grow the rush - es, O!  
He who will my true - love be, Come and sit by the side of me!"

The tune is an ancient one.

Each girl has decided beforehand which boy she desires to sit beside her, and if the wrong boy sits down, she sings, and the others join in :

"Pick and choose, but choose not me,  
Choose the fairest you can see."

But if the right boy sits in the right place, they sing :

"Give her a kiss and let her go,  
Green grow the rushes, O!"

When all are chosen the boys take possession of the chairs and select the girls who shall sit in the vacant places beside them.

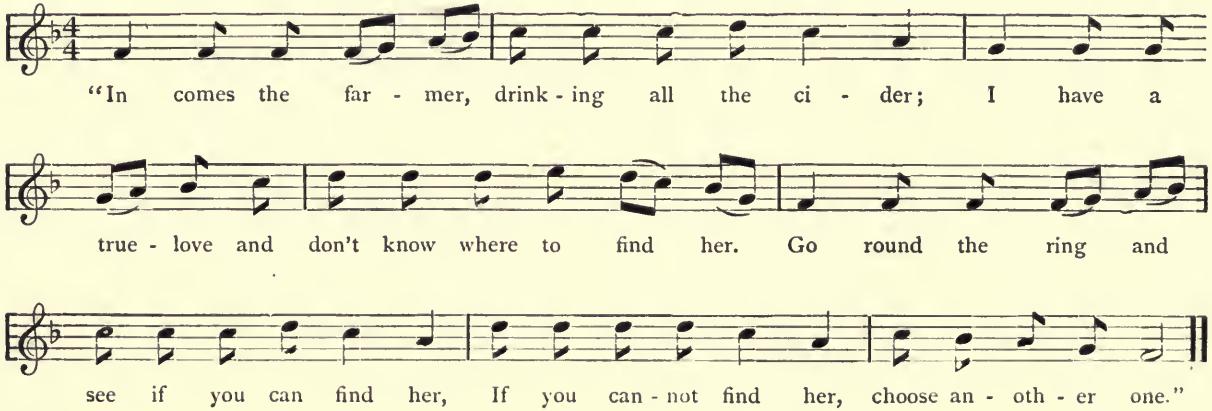


# SINGING GAMES

## I'VE LOST MY TRUE-LOVE.

This is a very amusing game for larger children, or for grown folks.

Couples circle round one in the center, singing :



"In comes the farmer, drink-ing all the ci-der; I have a  
 true-love and don't know where to find her. Go round the ring and  
 see if you can find her, If you can-not find her, choose an-oth-er one."

Each girl then lets go of her partner's arm, and takes the arm of the one in front of her, and the player in the center tries his best to slip into the line. If he suc-

ceeds, the one left without a partner takes his place, and watches for the next chance to get in. This game was very popular in olden times.

## QUAKER COURTSHIP.

In this game two children (in costume or otherwise) impersonate a Quaker paying his addresses to a lady of the world.

The Quaker wears a solemn face, folds his hands together, and rises on his toes, as he sings :

He.—*Slowly, with nasal tones.*



"Ma-dam, I am come a-court-ing, Hum, hum, heigh-ho hum!  
 Tis for pleas-ure, not for sport-ing, Hum, hum, heigh-ho hum!"

# SINGING GAMES

SHE.—*Faster, with piquancy.*

Sheet music for a singing game. The melody is in 2/4 time, key of G major. The lyrics are:

"Sir, it suits me to re - tire, Tee - dle link tum, tee - dle tum a tee;  
 You may sit and court the fire, Tee - dle link tum, tee - dle tum a tec."



HE.—“Here's a ring worth forty shilling,  
 Hum, hum, heigh-ho hum !  
 Thou may'st have it if thou'rt willing,  
 Hum, hum, heigh-ho hum !”

SHE.—“What care I for rings or money?  
 Teedle link tum, teedle tum a tee;  
 I'll have a man who'll call me honey,  
 Teedle link tum, teedle tum a tee.”

HE.—“Madam, thou art tall and slender,  
 Hum, hum, heigh-ho hum !  
 And I know thy heart is tender,  
 Hum, hum, heigh-ho hum !”

SHE.—“Sir, I see you are a flatterer,  
 Teedle link tum, teedle tum a tee;  
 And I never loved a Quaker,  
 Teedle link tum, teedle tum a tee.”

HE.—“Must I give up my religion?  
 Hum, hum, heigh-ho hum !  
 Be a Methodist, or Presbyterian ?  
 Hum, hum, heigh-ho hum !”

SHE.—“Cheer up, cheer up, loving brother,  
 Teedle link tum, teedle tum a tee;  
 If you can't catch one fish, catch another,  
 Teedle link tum, teedle tum a tee.”

# SINGING & GAMES

## JOLLY SAILOR BOYS.

The players march off at first, singing :



"Here comes a lot of jol - ly sai - lor -  
 boys, Who late - ly came on shore;  
 They spend their time in drink-ing of the  
 wine, As they have done be - fore."

Here the children take hold of each other's skirts and form a ring, singing faster and faster :

"As we go round and a - round and a -  
 round, As we go round once more."

Here they open the ring and move back and forth, while one of their number goes in front of them with extended forefinger, all singing :

"And this i the girl, and the ver - y pret - ty  
 1."



# SINGING GAMES

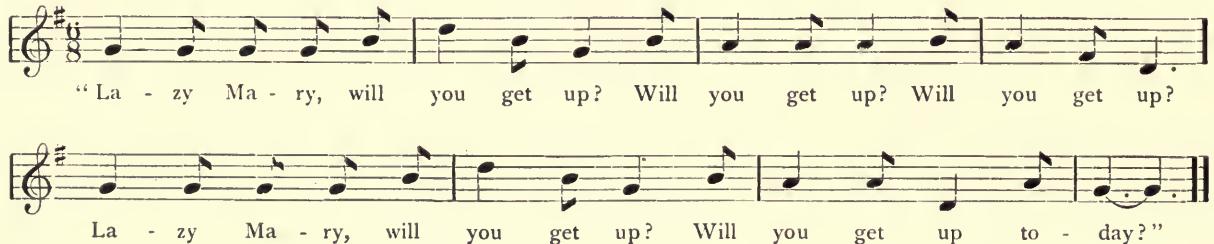


The one who is chosen gives a kiss to the one who kneels at her feet, and goes

behind her, taking hold of the end of her skirt. The rest go on with the game—the two coming up with forefingers pointed at the pretty girl, or boy—then three, and so on, until all are transferred from one side to the other.

## LAZY MARY, WILL YOU GET UP?

A mother and daughter in the center of a ring. Daughter kneeling with closed eyes. Mother steps forward, while the ring circles round, and all sing :



Lazy Mary answers :

"What will you give me if I get up,  
If I get up, if I get up,  
What will you give me if I get up,  
If I get up to-day?"

The mother mentions several things, to each of which Mary says :

"No, mother, I won't get up,  
I won't get up, I won't get up;  
No, mother, I won't get up,  
I won't get up to-day."

Finally the mother offers her "A nice young man with rosy cheeks," and Lazy Mary springs to her feet, with—

"Yes, mother, I will get up,  
I will get up, I will get up;  
Yes, mother, I will get up,  
I will get up to-day."

The ring breaks up, and all the children clap hands.

## TRIALS, TROUBLES, AND TRIBULATIONS.

All the players are blindfolded, and joining hands, march forward, singing :

"Here we go through the Jewish nation,  
Trials, troubles, and tribulation."

The fun consists in bringing up against a door, or in causing a general downfall by tripping over some obstacle—a chair or stool, or whatever may be in the way.



# SINGING GAMES

## THE BAPTIST GAME.

This is quite a popular game, and generally creates merriment.

A row of couples, with an odd player at the head, march round, singing heartily :



"Come, all ye young men, In your e - vil ways, And sow your wild oats In your



youth-ful days: You shall be hap - py, You shall be hap - py When you grow old.

"The night is far spent,  
And the day's coming on,  
So give us your arm,  
And we'll jog along:  
You shall be happy,

You shall be happy  
When you grow old."

At the sudden close of the song there is a grand rush and change of partners.

## POP GOES THE WEASEL.

Taking partners, form in two lines, ladies opposite gentlemen. The couple at the top begin the figure, and run forward within the line and back again, each occupying four bars of the music, and then without the line and back again during the same interval.

Then they form a round of three, with one of the couple next them on the line, and turn once round to the right and once to the left, at the end of which making the one they have chosen pass all, singing, "Pop Goes the Weasel." They then turn quickly to the other line and repeat the

same figure with the partner of the last selected.

After this they have to run forward and backward inside and outside the line, and repeat the figure with the next couple on the right and left. When they have passed three or four couples, the lady and gentleman at the top begin, and repeat the same figure, and so on, in turn, for all those who remain.

It is understood that after having passed the third or fourth couple, it is not necessary to go to the top in order to pass to the outside of the line; this is done by

# SINGING GAMES

breaking through at that part where they may happen to be.

The music and words of the song are here given :

6

All a - round the cob - bler's bench, The mon - key chased the wea - sel;

The ped - ler kissed the cob - bler's wife, Pop goes the wea - sel!



A pen - ny for a cot - ton - ball, An - oth - er for a nee - dle,

That's the way the mon - ey goes, Pop goes the wea - sel!"

# SINGING GAMES

## DRAW A BUCKET OF WATER.

This is a very enjoyable game, especially for girls.

Four girls cross hands and pull against each other, keeping time, while singing:



One pair changes the position of their hands from above to below that of the other pair at the words, "Here we go under," &c.

## WALKING FOR THE CAKE.

The company walk around the room in couples, and before three or more judges, and the couple who walk the most grace-fully win the cake.



## GIROFLÉ, GIROFLA.

This game and the game of *The King's Cavalier* are of French origin. Though rather long, they are very pretty, and are great favorites of the children of France.

A line is formed by the players, who take hold of one another's hands. The

tallest takes a position in the middle of the line and leads the singing.

A player who has remained out of the line, takes a position facing the others and begins the game by dancing up to them, singing the first verse, or Solo, as follows :

SOLO.

“Here's a band of pretty maids! Gi - ro - flé, gi - ro - fla!

Some in curls, and some in braids, Gi - ro - flé, gi - ro - fla!”

When the player has finished her verse, she retires to her first position, and the others advance toward her in the same

way, singing the Chorus, as follows :

CHORUS.

“They are fair as well as good, Gi - ro - flé, gi - ro - fla!

And be - have as maid - ens should, Gi - ro - flé, gi - ro - fla!”

The game is continued thus, Solo and Chorus alternating, until the last verse is reached. In singing this, the player must crook her fingers like claws, and try to look as frightful and threatening as possible, while the other players form a ring and dance round her, which finishes the game.

SOLO.—“Give me one of them, I pray,  
Giroflé, girofla!  
Do not take them all away,  
Giroflé, girofla!”

CHORUS.—“No, indeed! I could not spare—  
Giroflé, girofla!  
Even one bright curl of hair,  
Giroflé, girofla!”

SOLO.—“I must seek the wood alone,  
Giroflé, girofla!  
Since you will not give me one,  
Giroflé, girofla!”

CHORUS.—“In the dark and lonely wood,  
Giroflé, girofla!  
You can have no purpose good.  
Giroflé, girofla!”

# SINGING GAMES

SOLO.—“Violets both white and blue,  
Giroflé, girofla!  
There I find—and cowslips too,  
Giroflé, girofla!”

CHORUS - “What if you should meet the king,  
Giroflé, girofla!  
Whilst you’re flowers gathering?  
Giroflé, girofla!”

SOLO.—“I would make him curtseys three,  
Giroflé, girofla!  
Say ‘Long live your Majesty!’  
Giroflé, girofla!”

CHORUS.—“What if you should meet the queen?  
Giroflé, girofla!

That would startle you, I ween,  
Giroflé, girofla!”

SOLO.—“I would offer her my flowers,  
Giroflé, girofla!  
To perfume her royal bowers,  
Giroflé, girofla!”

CHORUS.—“What, if after all you should—  
Giroflé, girofla!  
Meet the old witch in the wood?  
Giroflé, girofla!”

SOLO.—“I would frighten her—this way,  
Giroflé, girofla!  
Till she dared no longer stay,  
Giroflé, girofla!”

## THE SPINNING WHEEL.

The players dance round in a ring while the first part of the verse is being sung. When they come to the refrain, “But how can I,” &c., they pause, two of the number join hands, so as to form an arch under which all the others pass, precisely as in the old

games of “Oranges and Lemons,” or “Thread my Grandmother’s Needle.” The refrain must be repeated until all have regained their places, when they again join hands, and dance round, singing the second verse.



“I was sitting t’other day, Spinning by the fountain side, When my mother an - gri - ly Came, and me be - gan to chide. But how can I, but how can I, To my moth - er’s a-pron tied, Keep thus con - tin - u - al - ly spin - ning?”

“Oft she says I idle grow,  
And forget to turn my wheel;  
Oh, if she could only know,  
Half the weariness I feel!  
For how can I, for how can I,  
E’en to gain my daily meal,  
Keep thus continually spinning?”

“From the window where I stand,  
I can see them making hay;  
I would gladly join the band,  
But my mother says me nay.  
But how can I, but how can I,  
All this bright and merry day,  
Keep thus continually spinning?”

# SINGING GAMES

## GREEN GRAVEL.

A girl sits in the ring, while the rest join hands and go round her, singing :



"Green grav - el, green grav - el, How



green the grass grows, And all the free-



ma - sons are a - shamed to be seen.



O Ma - ry, O Ma - ry, your true - love is dead;



He sends you a let - ter to turn back your head."

## WHEN I WAS A SHOEMAKER.

This game requires a leader who takes up the line of march, the rest of the children following and doing just what he or she does.



"When I was a shoe - mak - er, And a shoe - mak - er was I.

# SINGING & GAMES

[Imitate the shoemaker sewing shoes.]



"When I was a gentleman,  
And a gentleman was I,  
And this a way, and this a way,  
And this a way went I."

[Put hands in vest-pockets, and strut up and down  
while singing third and fourth lines.]

"When I was a lady,  
And a lady was I,  
And this a way, and this a way,  
And this a way went I."

[Gather up the skirts, and mince along in a  
haughty fashion.]

"When I was a washerwoman,  
And a washerwoman was I,

And this a way, and this a way,  
And this a way went I."

[Imitate a woman at the wash-tub.]

"When I was a trumpeter,  
And a trumpeter was I,  
And this a way [toot! toot!], and this a way  
[toot! toot!],  
And this a way went I."

A great deal of sport can be had with this game if the leader is a good mimic, and introduces new trades or characters that the other children have not thought or heard of.



## THE KING'S CAVALIER.

With the exception of two of their number, the players join hands and form a circle. One of the two excepted stands in the center of the circle, while the other,

who is the King's Cavalier, stands without. Those forming the ring then dance around the one in the center, singing the first verse of the song, thus:

“Who pass - es by this way so late? Companions of the Mar - jo -  
laine? Who pass - es by this way so late Up - on the quay?”

The player outside the ring sings in reply the second verse, “It is an envoy,” &c. The others then sing the third verse, the one outside the fourth, and so on in alternation to the last verse. While they are singing that, the players raise their arms and the Cavalier passes into the ring, and the game ends with a dance around the pair by the other players.

“It is an envoy from the king,  
Companions of the Marjolaine;  
A royal mandate he doth bring,  
Upon the quay.”

“Then let us the king's message hear,  
Companions of the Marjolaine;  
What asks of us the Cavalier  
Upon the quay?”

“One of your daughters for his bride,  
Companions of the Marjolaine;  
He prays you quickly to decide  
Upon the quay.”

“We have no daughters fit to wed,  
Companions of the Marjolaine;

The Cavalier has been misled  
Upon the quay.”

“I heard you'd daughters young and fair,  
Companions of the Marjolaine;  
Some with dark locks, some golden hair,  
Upon the quay.”

“They told you false who told you so,  
Companions of the Marjolaine;  
Our daughters left us long ago,  
Upon the quay!”

“Yet some of them must be at home,  
Companions of the Marjolaine;  
No bootless journey let me come  
Upon the quay.”

“Come when the clock is striking ten,  
Companions of the Marjolaine;  
Some of them may be with us then  
Upon the quay.”

“The clock struck ten two hours ago,  
Companions of the Marjolaine;  
Think not you can evade me so,  
Upon the quay.”

“Then come again when midnight sounds,  
Companions of the Marjolaine;  
The sentry will have been his rounds,  
Upon the quay.”



# SINGING GAMES

“Midnight was sounding when you spoke,  
Companions of the Marjolaine;  
You still can hear the final stroke,  
Upon the quay.”

“But all our girls are fast asleep,  
Companions of the Marjolaine;  
They do not such late hours keep,  
Upon the quay.”

“Nay, one of them is still awake,  
Companions of the Marjolaine;  
Go, say I her my bride will make,  
Upon the quay.”

“What will you give my daughter dear,  
Companions of the Marjolaine;  
To make her your petitions hear,  
Upon the quay?”

“I'll give her gowns all fringed with gold,  
Companions of the Marjolaine;  
And jewels brilliant to behold,  
Upon the quay.”

“She prizes neither gold nor gem,  
Companions of the Marjolaine;  
Offer her better gifts than them,  
Upon the quay.”

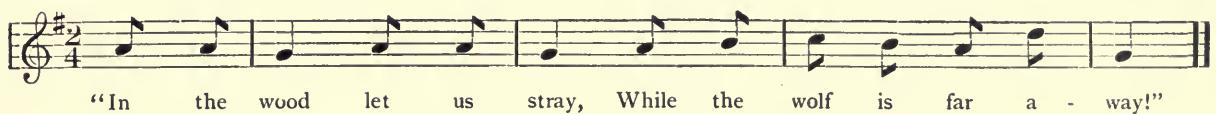
“Then I will offer her a heart,  
Companions of the Marjolaine;  
Frank, loyal, true in every part,  
Upon the quay.”

“Then take your choice of all our girls,  
Companions of the Marjolaine;  
True hearts out-value gold or pearls,  
Upon the quay.”

## THE WOLF AND THE DOE.

One player, who should be the tallest and strongest, takes the part of the Wolf, and the next in size takes that of the Doe. The Wolf hides herself somewhere in the room, while the other players form a line

behind the Doe, holding on to one another's dresses. This line is called the Doe's tail. They begin the game by walking up and down, singing the words and tune here given :



After repeating the verse a few times, the Doe asks :

“Wolf, Wolf, are you there?”

The Wolf replies, “No.”

Then they begin to walk again, singing the same verse, and after a few repetitions the Doe again asks :

“Wolf, Wolf, are you there?”

The Wolf now replies, “Yes,” and the Doe cries out to her tail, “We must fly.”

The Wolf says, “I am the Wolf, who in pieces will tear you.”

The Doe replies, “I am the Doe, and I do not fear you.”

The Wolf cries out, “Then take care of your tail.”

With this the Wolf attempts to catch the player at the end of the tail, while the Doe tries to prevent her by spreading out her arms. If the Wolf manages to get

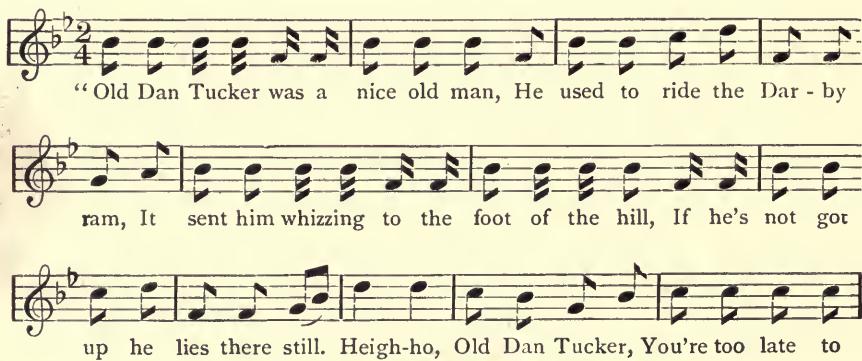
# SINGING GAMES

past the Doe, the player she is trying to catch may still be safe by placing herself in front of the Doe, where she cannot be captured. But if the Wolf catches her before she can do so, she has to leave

the line and stand apart. The game continues until all the Doe's tail have been caught, or have been forced to take positions in front of her, so that she herself has become the last of the line.

## OLD DAN TUCKER.

Eight form a cotillion, the ninth stands at the side, calling any figures he likes, and lastly, the grand right and left, when he cuts into the dance. When he claps his hands all promenade, and the odd one tries to secure a partner. While dancing they sing the following tune :



“BINGO” is danced in the same way to the following words :

“There was a man, he had a dog,  
And Bingo was his name, sir;  
B - i - n - g - o,  
And Bingo was his name, sir.”





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